OXFORD BOOK *for* OLDER BEGINNERS

Oxford PIANO COURSE

FOR CLASS AND INDIVIDUAL INSTRUCTION

BEGINNER'S BOOK *for* OLDER PUPILS

FOREWORD

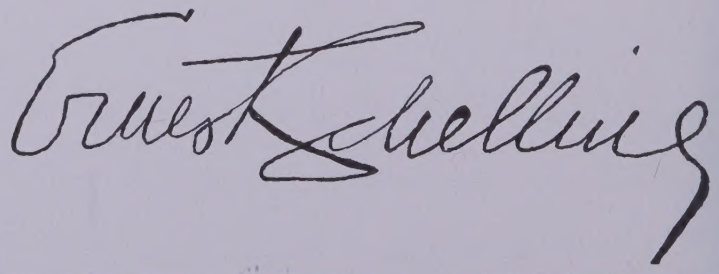
WHAT is the one great language that can be understood by all human beings — the one really universal language? It is Music, and to the great mass of humanity music is a necessity. If it is, as I believe, a necessity, then it is the duty of all serious musicians to see that the instinctive desire to express oneself in music be directed in an intelligent way.

A child's natural desire for music shows itself at a very early age in the form of song and rhythmic movement. When we hear mothers complaining of the difficulty of keeping their children interested in their music lessons and in their music practice, it is not the children who are at fault. Something is radically wrong with the manner in which the children are being brought into contact with the beauties of music.

How can the child's interest in good music best be awakened? By participation. Active participation is the first step. Mere listening to music, important as this is, is not enough. The child must *make* music, and in the making of music, the piano is the logical medium to turn to, because through the medium of the piano the child can find an outlet to express his feelings for rhythm, melody and harmony. Into whatever other direction the child's musical taste may ultimately lead him, a background of some pianistic attainment is of the greatest fundamental importance.

The Oxford Piano Course consists of a carefully graded series of instruction books, designed to co-ordinate in a simple, rational way the various phases of the teaching of piano-playing to children, so as to make it attractive to them. The Course endeavors to follow the child's natural bent, and to lead him to gain facility in playing beautiful music well by appealing to his love for music, to his creative instinct, and to his spirit of emulation.

May these books open the ears and eyes of many young people to the beauties of that great universal language, Music.



OXFORD PIANO COURSE

FOR CLASS AND INDIVIDUAL INSTRUCTION

BEGINNER'S BOOK *for* OLDER PUPILS

Ernest Schelling · Gail Martin Haake
Charles J. Haake · Osbourne McConathy

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Table of Contents

NO.			PAGE
1.	Theme in G Major		3
2.	Theme in F Major		4
	Exercise 1. Arm Attack and Release		4
3.	Theme in A Minor		5
4.	The River	German Folk Song	6
5.	The Clock	Juan Masters	7
	Exercise 2.		7
6.	Melody in A flat Major		8
7.	Melody in B flat Major		9
	Exercise 3.		9
8.	March		10
9.	Noel	Carol	11
10.	The Birthday Party		11
11.	English Folk Song		12
12.	Old Song (Creative Study)		12
	Exercise 4.		12
13.	Old Tune		13
14.	English Singing Game		13
15.	German Folk Song		14
16.	Rosa (Creative Study)	Dutch Folk Song	14
17.	Susie, Little Susie	German Folk Song	15
18.	Russian Folk Song		15
19.	Happy Rosina	French Folk Song	16
20.	Sea Rover (Creative Study)		16
21.	Fairies' Dance (Creative Study)		16
22.	Basque Air	Basque Folk Song	17
23.	French Folk Song		18
24.	The Pony (Creative Study)	German Folk Song	18
25.	Spring Song	German Folk Song	19
26.	Bells at Evening	Alice Phillips	19
	Exercise 5.		19
27.	If I Build You a Bower	English Singing Game	20
28.	The Bugle	N. Louise Wright	20
29.	Melody (Creative Study)		20
30.	In the Autumn	German Folk Song	21
31.	Old Song		21
32.	Scarlet Poppies	Folk Song	22
33.	Oh, Bright Evening Star	Folk Song	22
	Exercise 6.		22
34.	Some One Gave Me a Flower	Folk Song	23
35.	Melody in C Major	Clara Ellsfeldt Kantzler	23
36.	Hymn	Folk Song	24
37.	Laughing Fairy	Florence Goodrich	24
38.	The Cello	N. Louise Wright	24
39.	Star of the Evening (Creative Study)		25
	Exercises 7, 8, 9.		25
40.	Horns	N. Louise Wright	26
41.	Fair is the Summer	Ancient Folk Song	26
42.	Rondino	James H. Rogers	27
43.	Grasshoppers' Dance	Florence A. Goodrich	28
	Exercise 10.		28
44.	In Church	Reinecke	29
45.	Dancing Song	Folk Song	29
46.	The Skating Rink	N. Louise Wright	30
47.	The Hall Clock	Juan Masters	30
	Exercise 11.		30
48.	The Brook	Buenta Carter	31
49.	A Little Song	James H. Rogers	32
50.	First Duetto		33
51.	A Conversation	Folk Song	34
52.	A Boy's Song (Creative Study)		34
53.	Bob-White is Calling (Etude)	Mathilda Bilbro	35
54.	In a Chinese Theater	George A. Gartlan	36
55.	A Bit of Kilkenny	Folk Tune	37
	Exercise 12. Scale Preparatory		37
	Exercises 13, 14.		37
56.	Song of the Bird	Buenta Carter	38
	Exercise 15. Trill Study		38
57.	Etude No. 1	C. Czerny	39
58.	Etude No. 2	C. Czerny	39
59.	Little Canon	Kunz	39
60.	Minuet	James H. Rogers	40
61.	Minuet (Creative Study)		41
	Exercise 16		41
62.	The Jolly Tar	L. Leslie Loth	42
63.	Romance	Armand	43
64.	In Old Japan	Juan Masters	44
65.	Prelude in A Minor	J. Concone	45
66.	Second Duetto		46
67.	The Organ Grinder	Reinecke	46
68.	Hornpipe	E. Markham Lee	47
	Exercise 17. Major Scales		47
	Exercises 18, 19, 20.		47
69.	Etude	F. LeCouppey	48
70.	The Auto Ride	Florence A. Goodrich	49
71.	The Sailor's Song	L. Leslie Loth	50
72.	Follow Me	Juan Masters	51
73.	Etude	Lemoine	52
74.	Theme from Scherzo of Second Symphony	Beethoven	52
75.	Etude	Lemoine	53
	Exercise 21. Major Scales		53
76a.	Theme from Beethoven, No. 1		54
76b.	Theme from Beethoven, No. 2		54
77.	March	Buenta Carter	54
78.	..... (Creative Study)		55
79.	Little Minuet	Wolfgang Amadeus Mozart	56
80.	By the Brook	Beatrice Macgowan Scott	57
81.	The Hurdy Gurdy Tune	Thomas F. Dunhill	58
82.	The Old Owl	Cedric W. Lemont	59
83.	Musette	Johann Sebastian Bach	60
84.	..... (Creative Study)		61
85.	Italian Dance	James H. Rogers	62
	Major and Relative Minor Scales, in Key Circle Order		63

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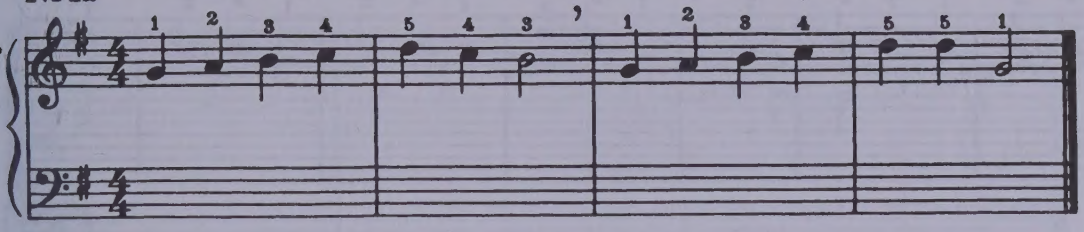
Nº 1. THEME IN G MAJOR

Nº 1a



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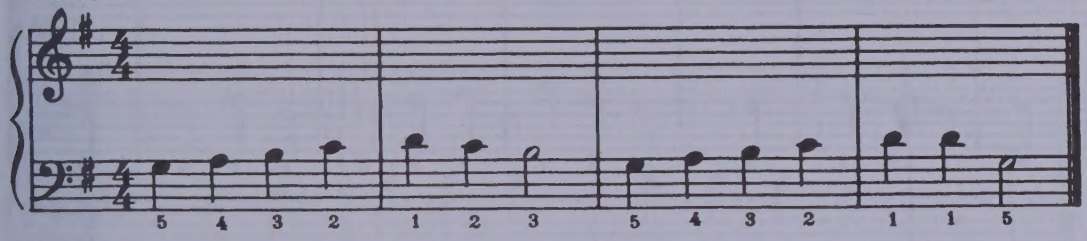

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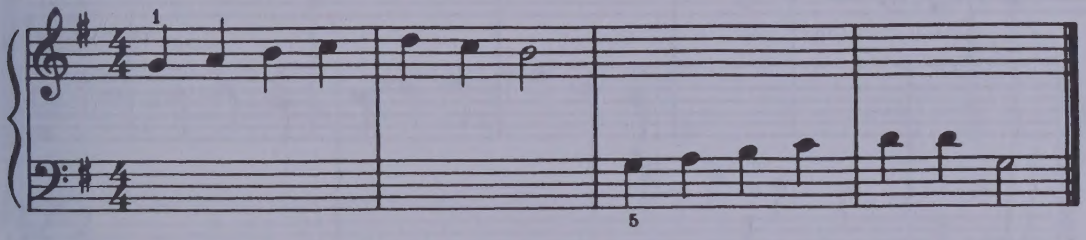

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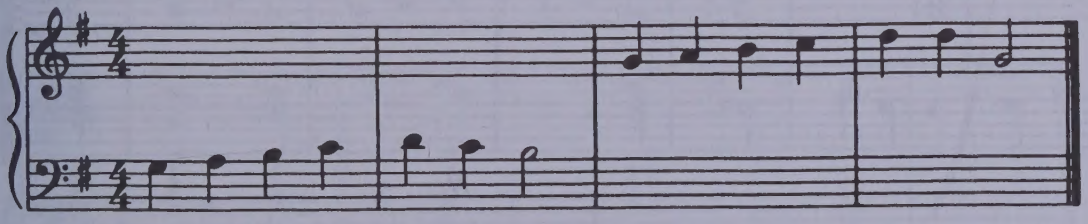

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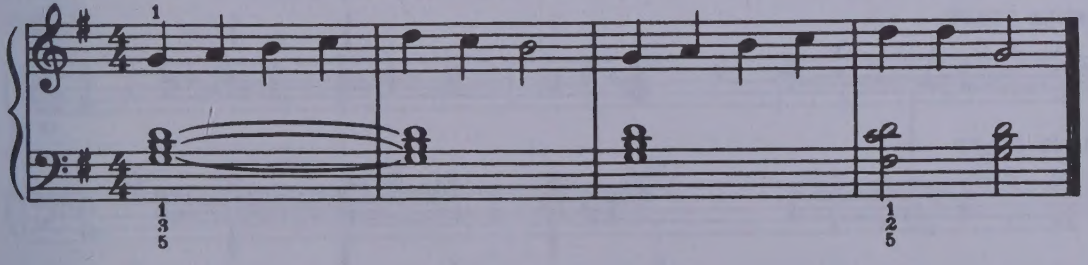

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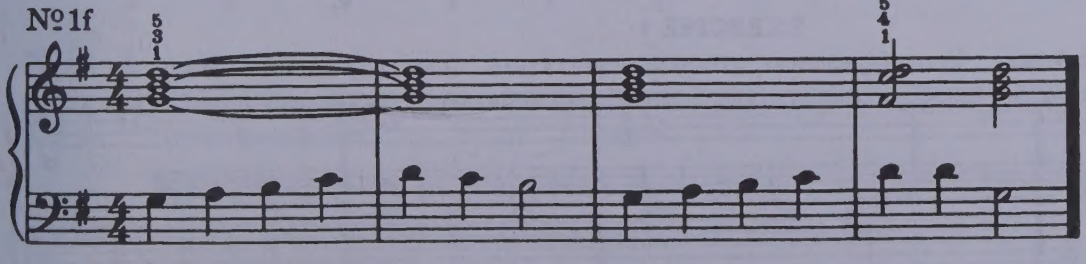
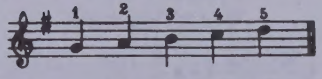


KEY OF G
FIVE FINGERS
TREBLE STAFF



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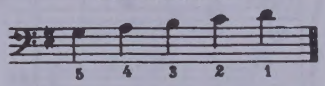
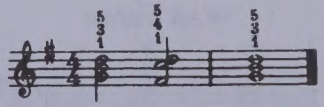
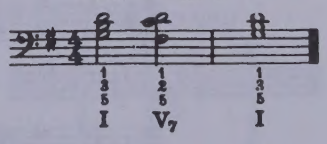


CHORDS IN ONE HAND
RIGHT HAND

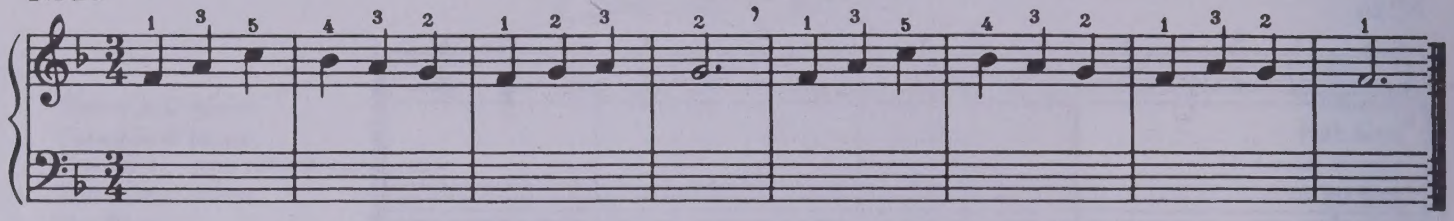


LEFT HAND



№ 2. THEME IN F MAJOR

№ 2a



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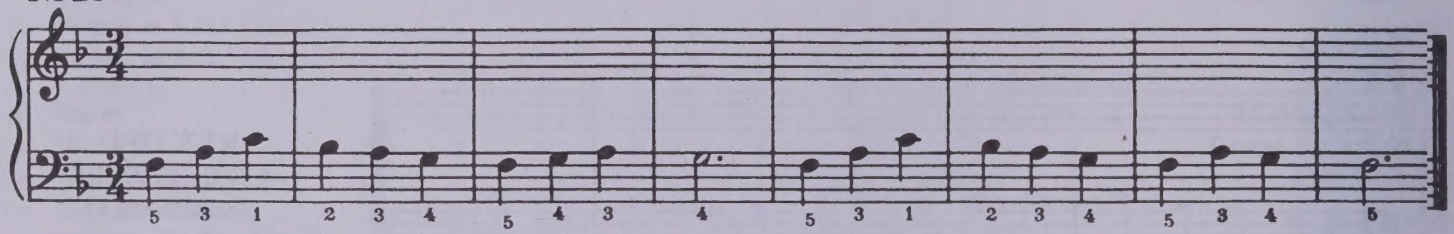

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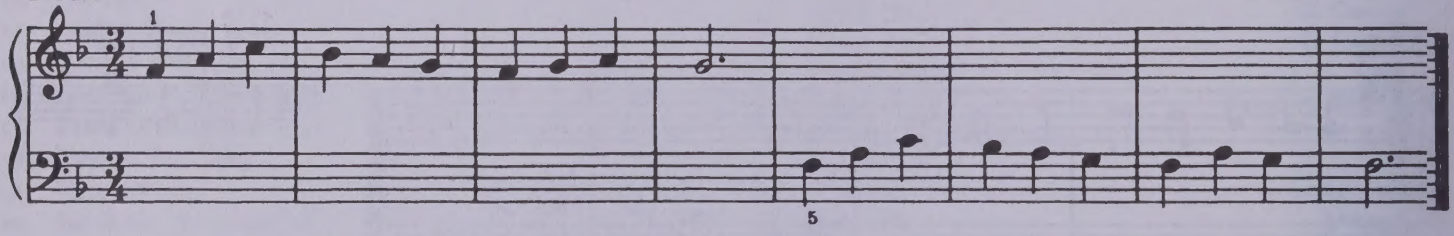

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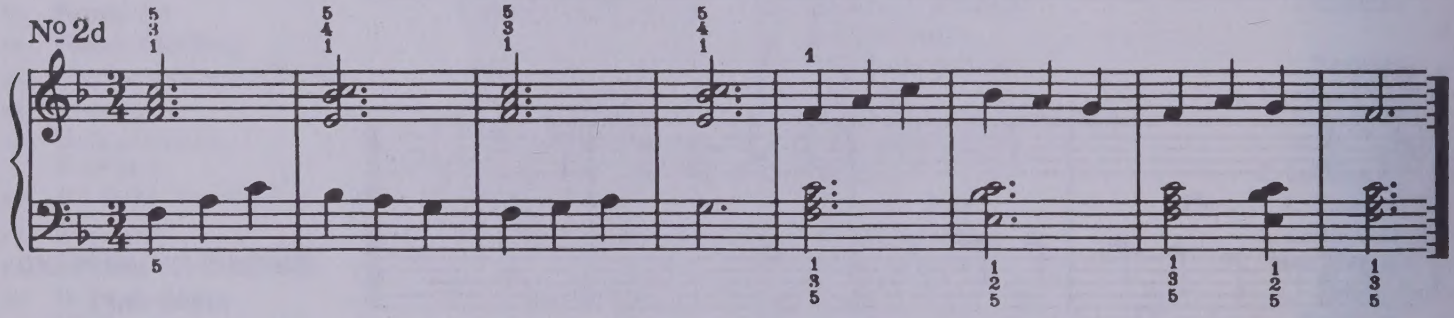
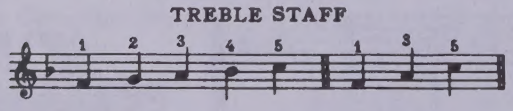


KEY OF F

FIVE FINGERS

TREBLE STAFF



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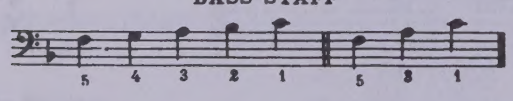
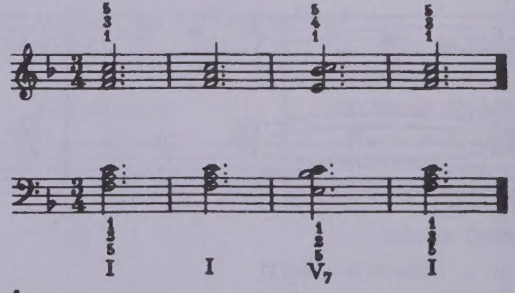
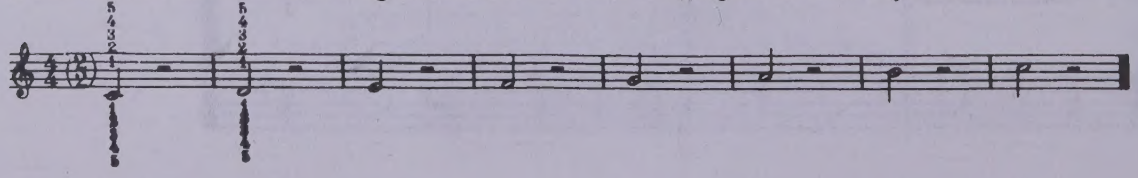


CHORDS IN ONE HAND



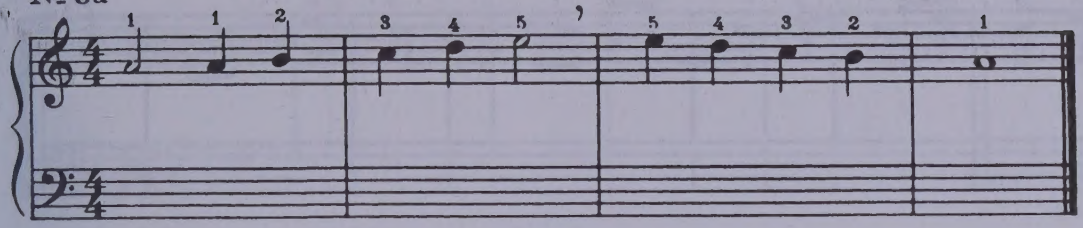
EXERCISE 1

Arm attack and release. 4/4 and 2/2 measure, with each finger in turn. Left hand one octave lower in this exercise and in the following exercises in this book. Transpose to other keys as directed.



№3. THEME IN A MINOR

№3a



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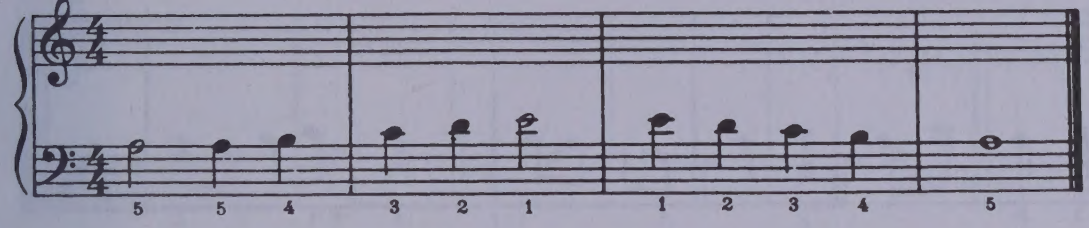

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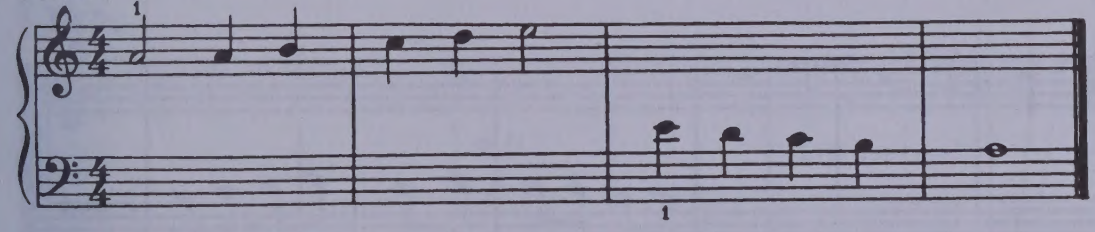

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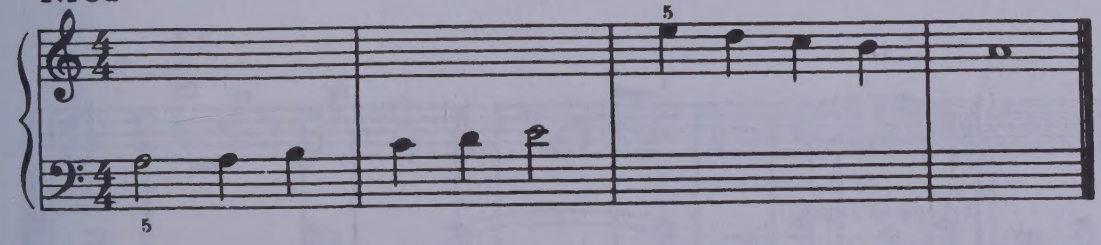

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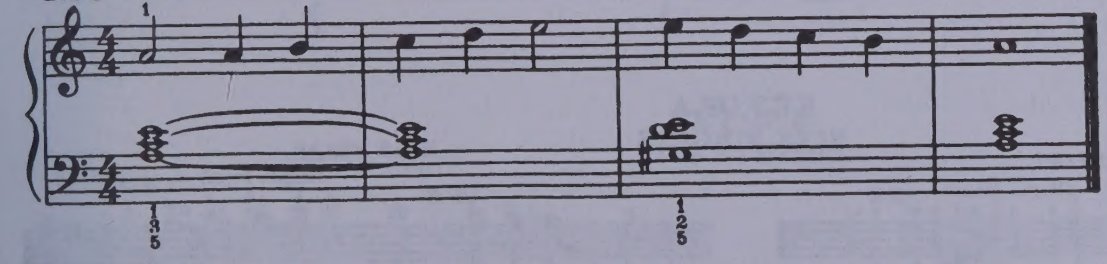

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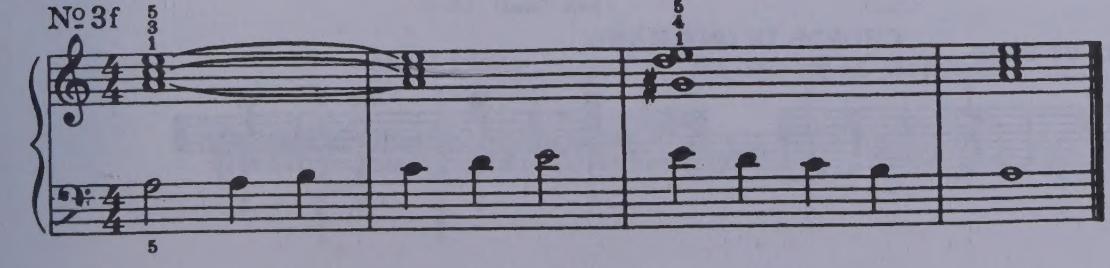

KEY OF A-MINOR
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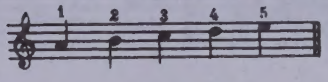

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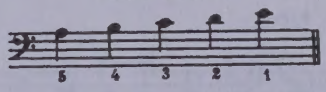

CHORDS
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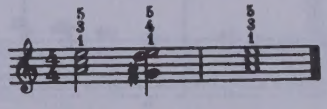

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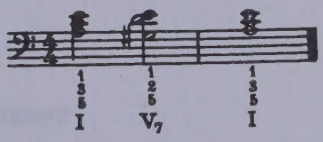
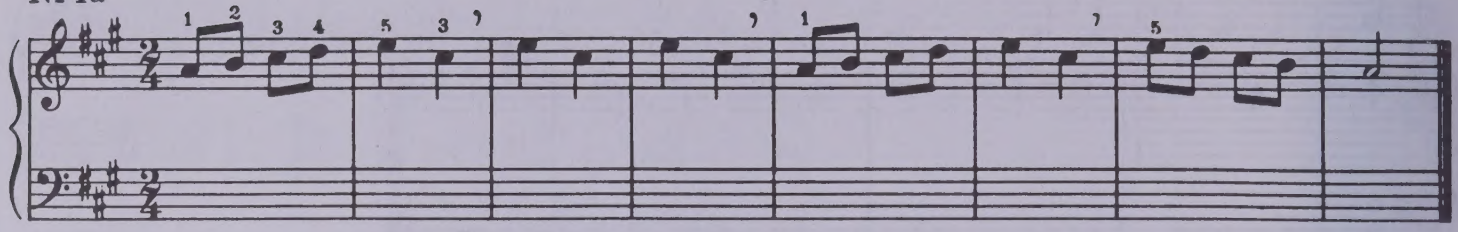


№ 4. THE RIVER

№ 4a

GERMAN FOLK SONG



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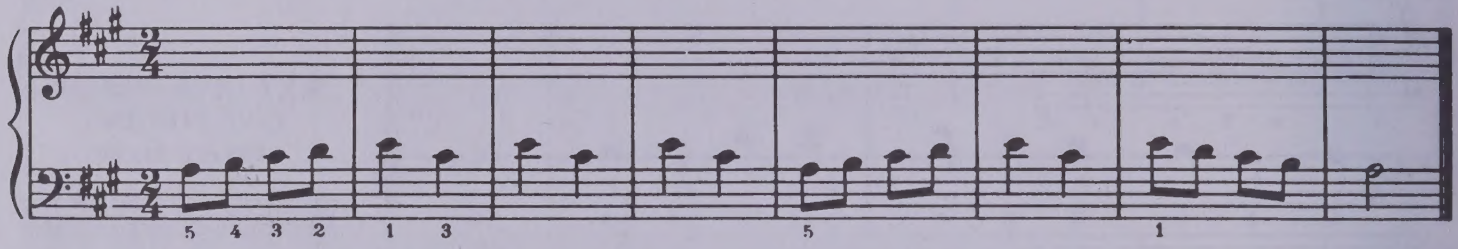

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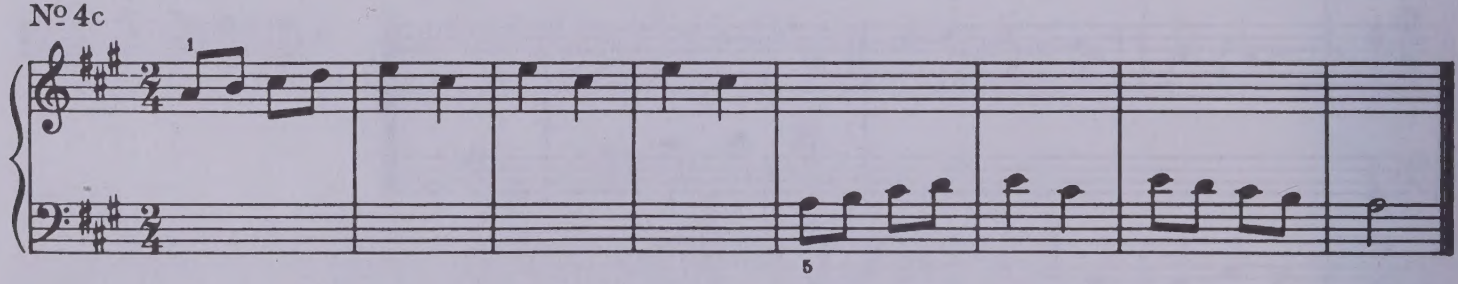

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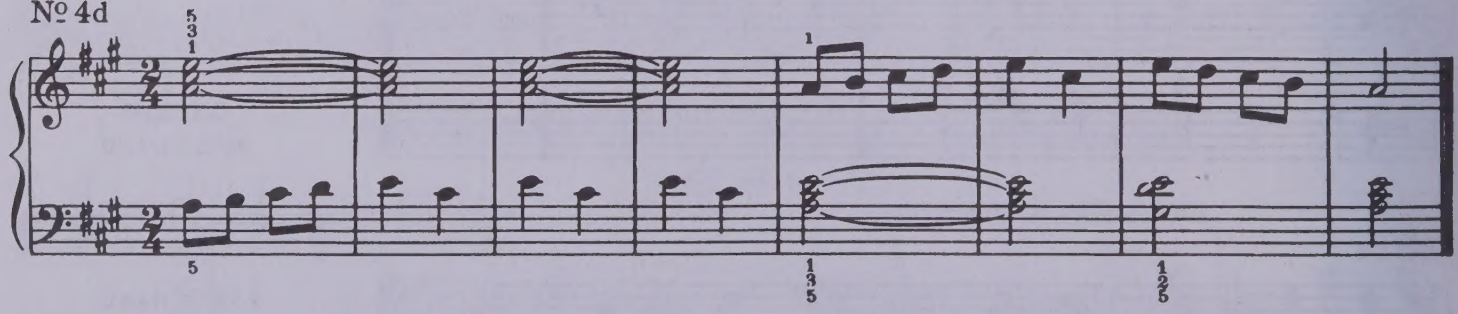
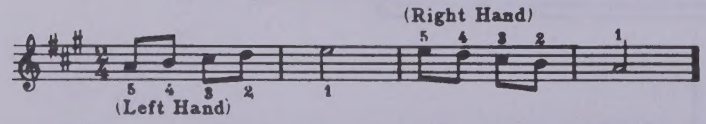


KEY OF A
FIVE FINGERS

TREBLE STAFF

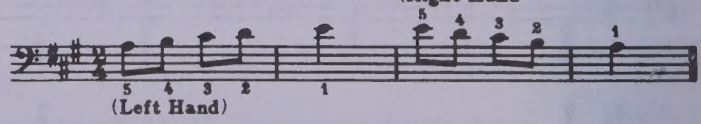
(Right Hand)



(Left Hand)

BASS STAFF

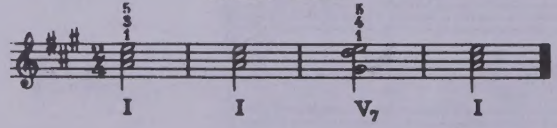
(Right Hand)



(Left Hand)

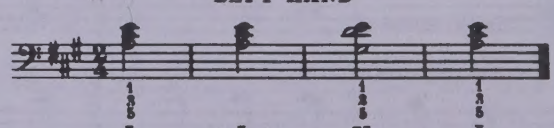
CHORDS IN ONE HAND

RIGHT HAND



I I V_7 I

LEFT HAND



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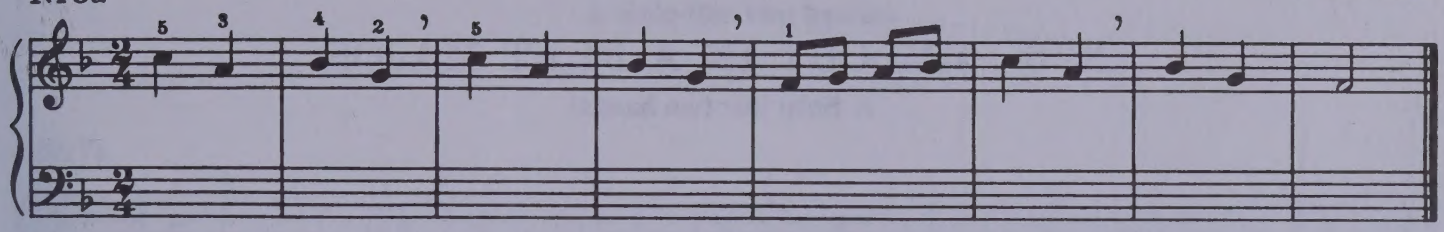
№5. THE CLOCK

JUAN MASTERS

№5a



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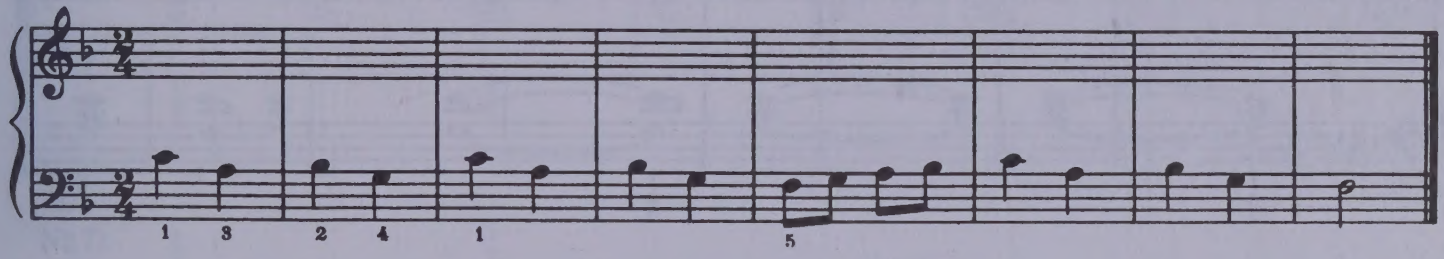
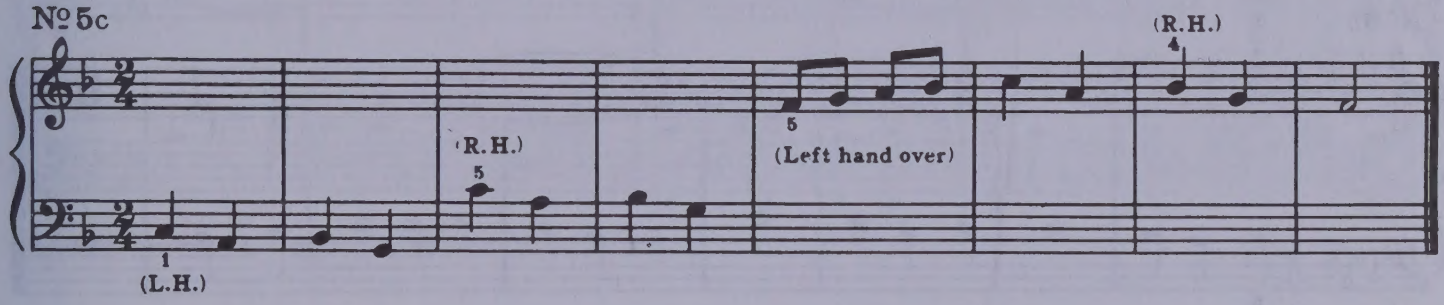
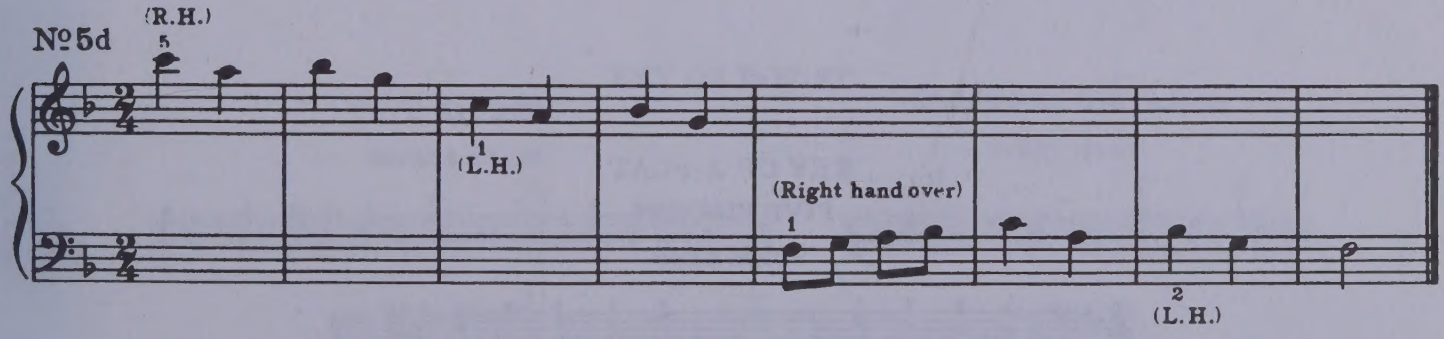


№5c

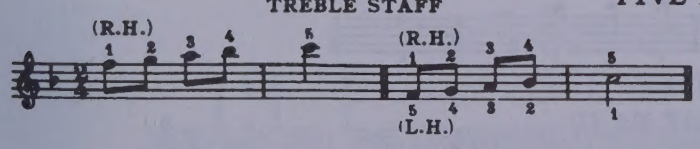


№5d

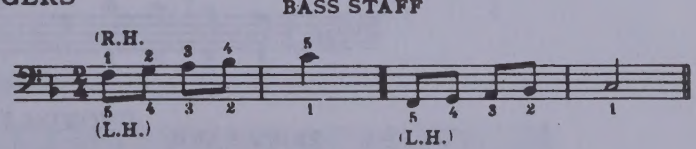


KEY OF F
FIVE FINGERS

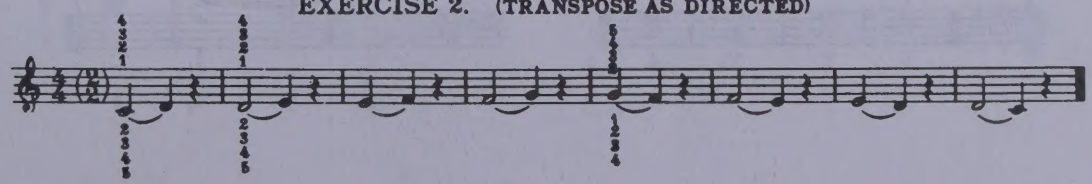
TREBLE STAFF



BASS STAFF



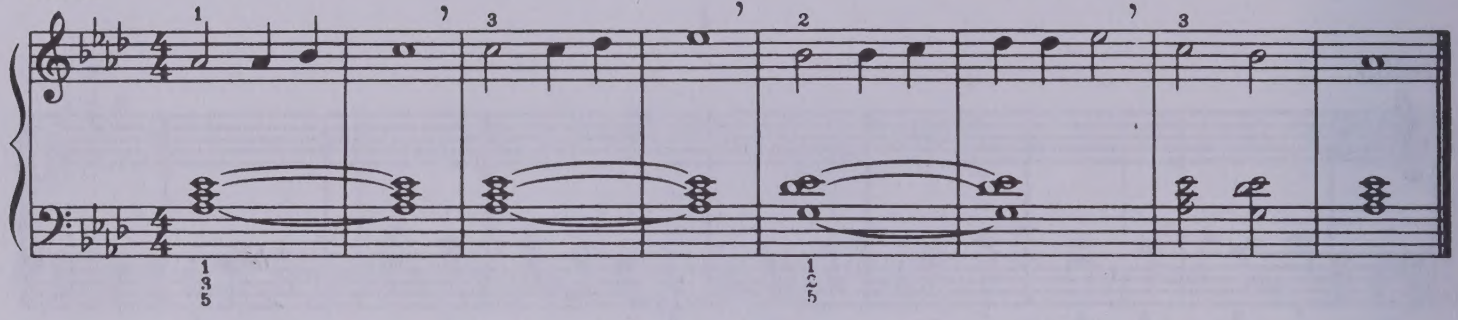
EXERCISE 2. (TRANSPOSE AS DIRECTED)



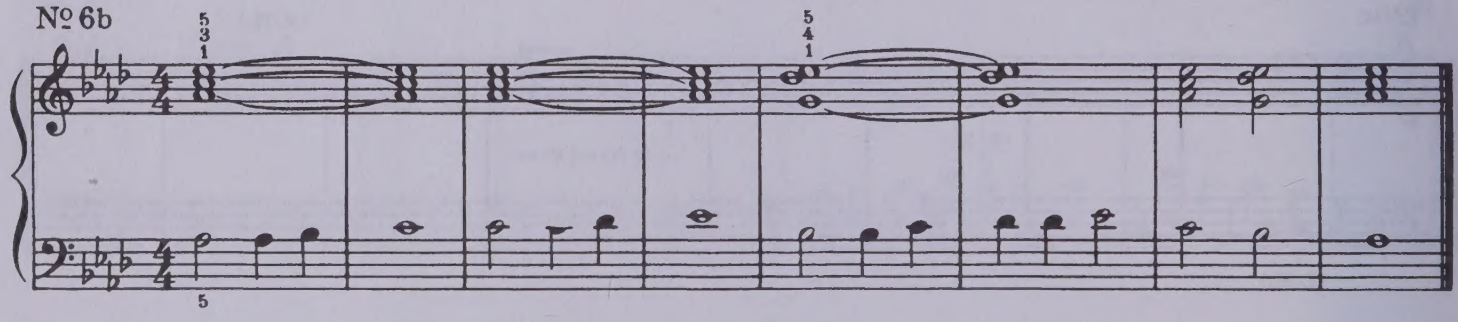
№ 6. MELODY IN A-FLAT MAJOR

A Solo (for two hands)

№ 6a



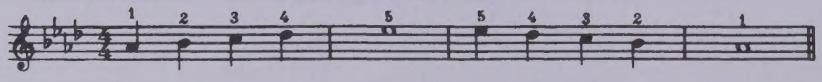
№ 6b



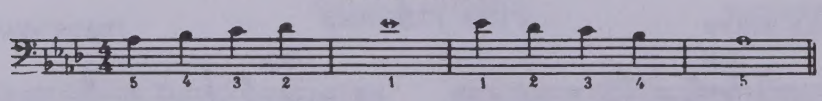
KEY OF A-FLAT

FIVE FINGERS

RIGHT HAND

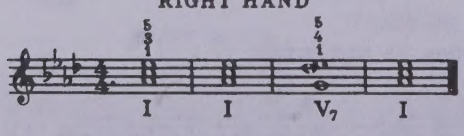


LEFT HAND

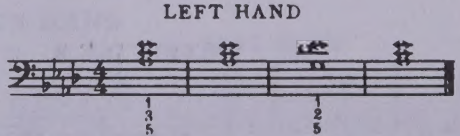


CHORDS IN ONE HAND

RIGHT HAND



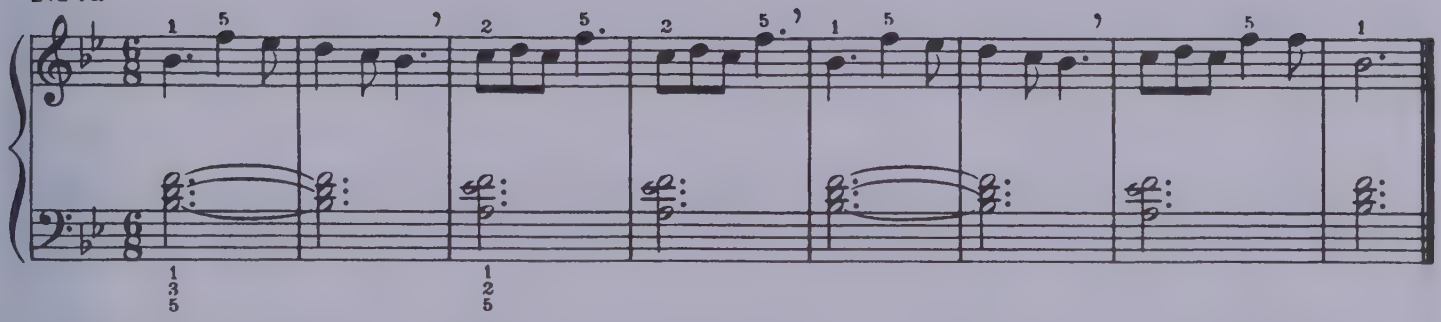
LEFT HAND



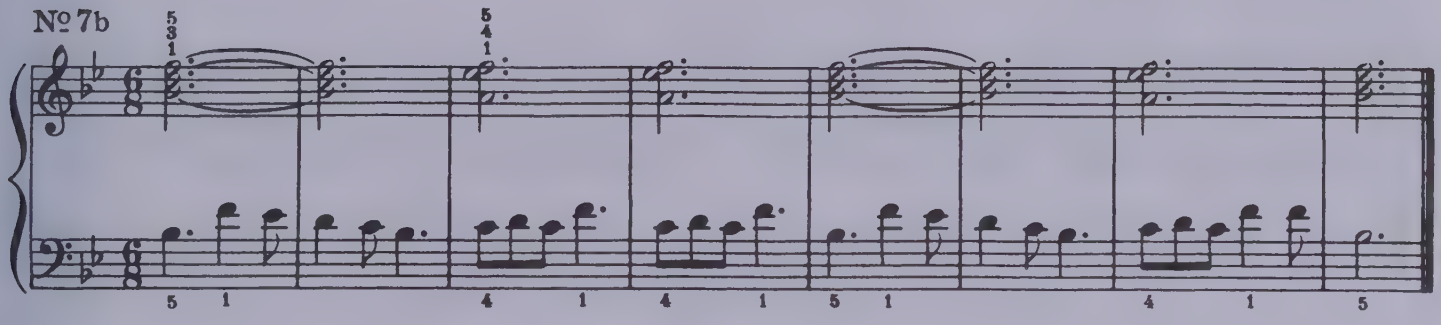
№ 7. MELODY IN B-FLAT MAJOR

A Solo (for two hands)

№ 7a



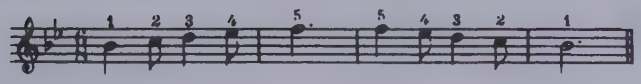
№ 7b



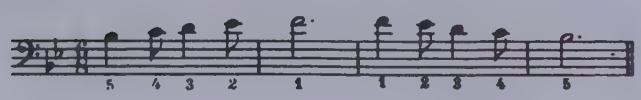
KEY OF B-FLAT

FIVE FINGERS

TREBLE STAFF

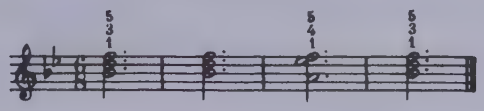


BASS STAFF

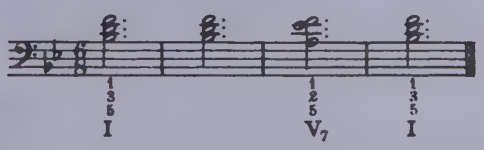


CHORDS IN ONE HAND

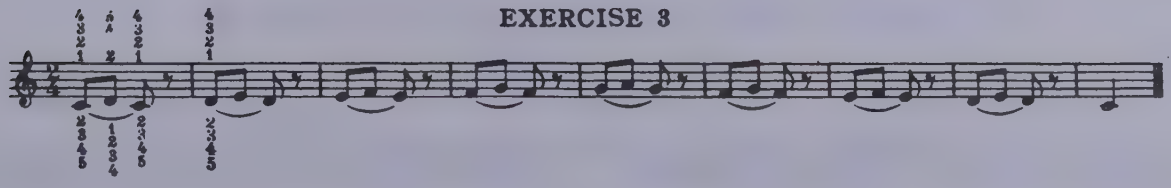
RIGHT HAND



LEFT HAND



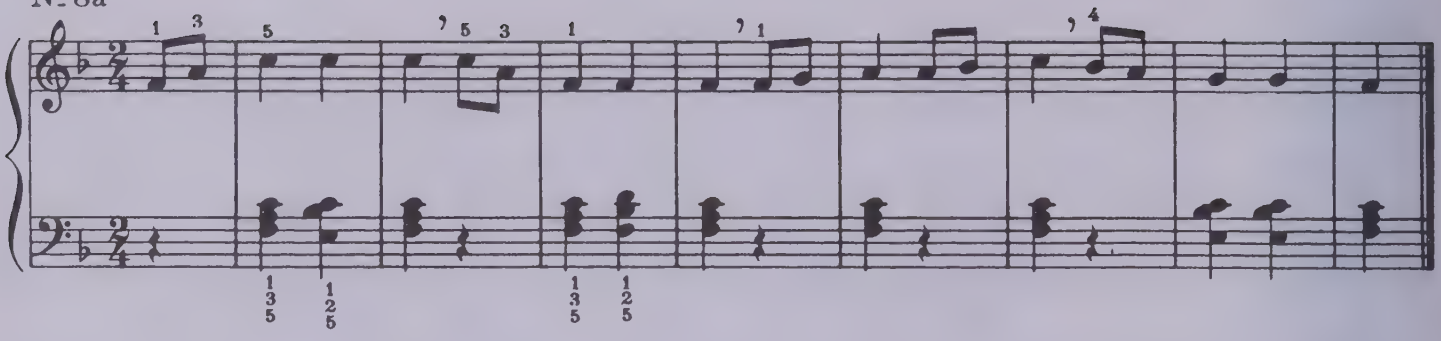
EXERCISE 3



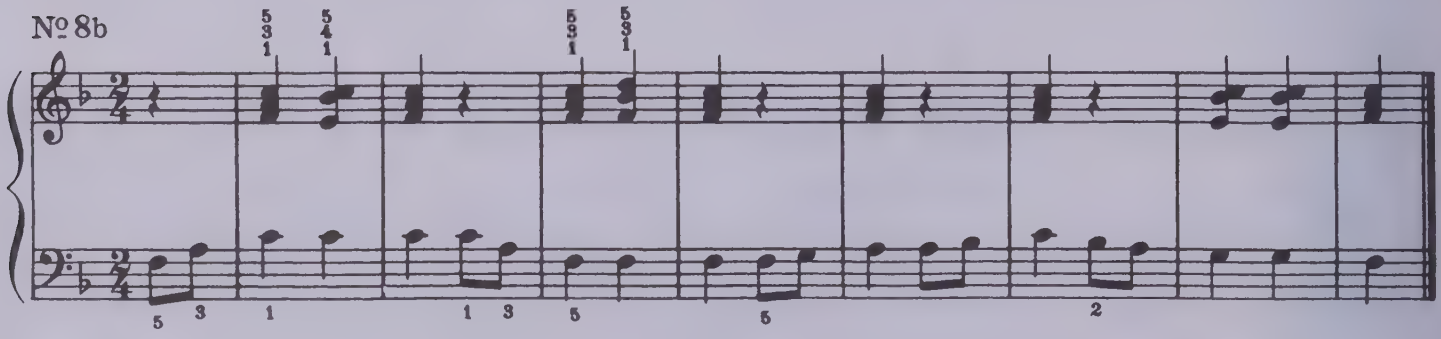
No 8. MARCH

A Solo (for two hands)

No 8a



No 8b

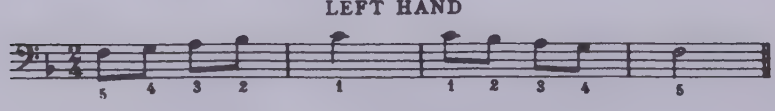


KEY OF F

FIVE FINGERS

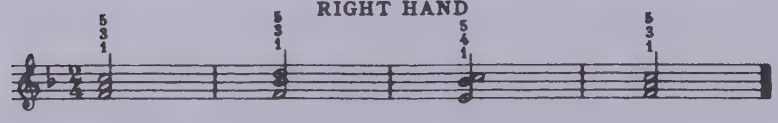
RIGHT HAND

LEFT HAND

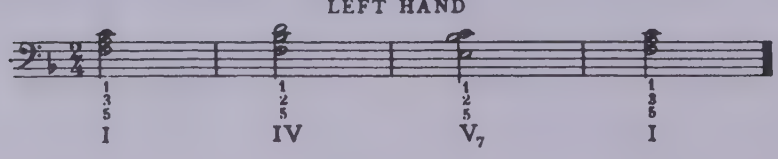


CHORDS IN ONE HAND

RIGHT HAND



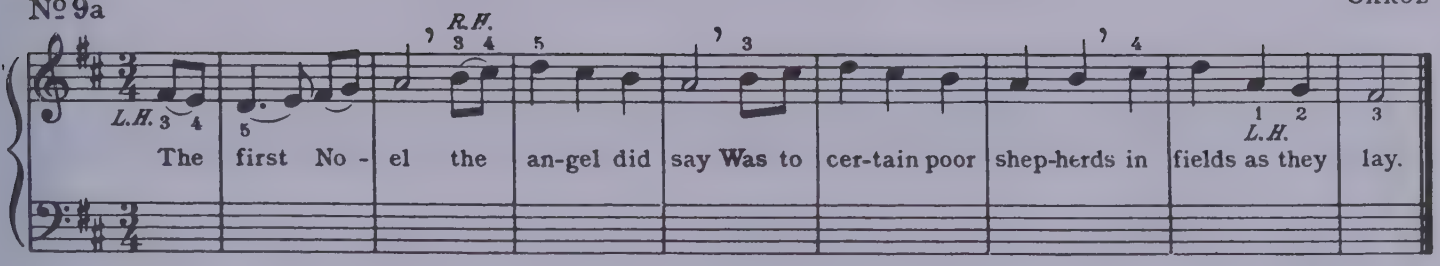
LEFT HAND



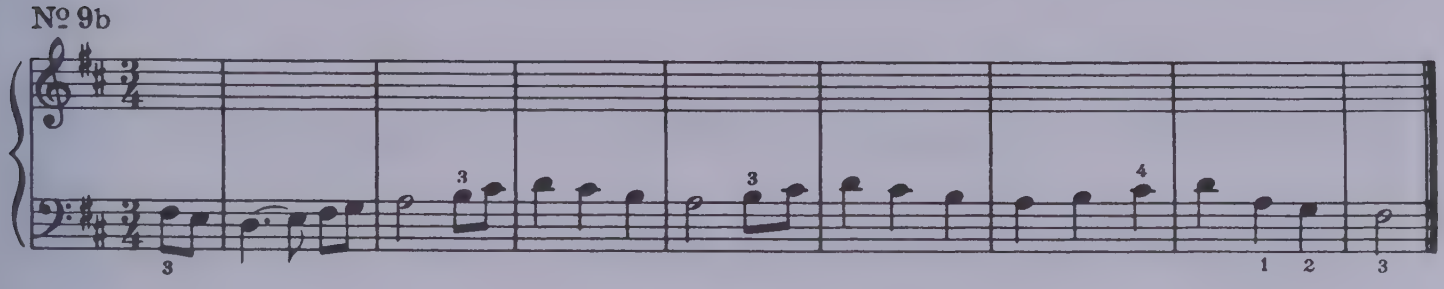
Nº 9. NOEL

CAROL

Nº 9a

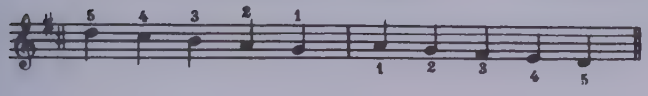


Nº 9b

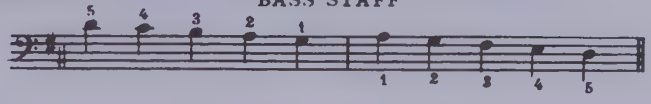


KEY OF D
TWO-HAND MELODIES

TREBLE STAFF



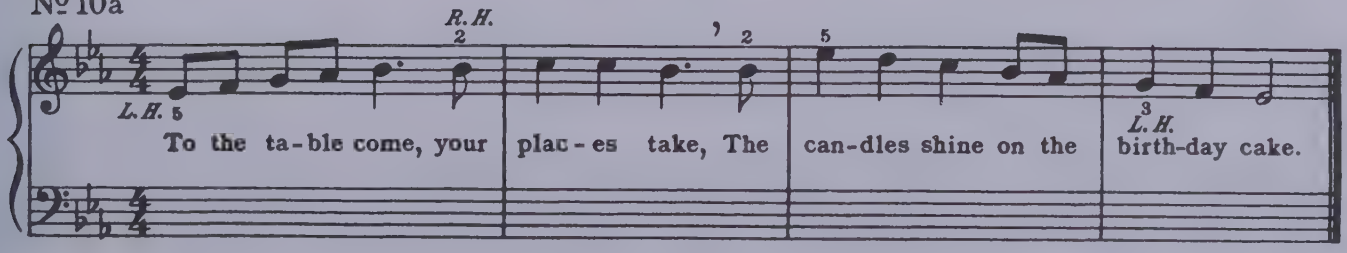
BASS STAFF



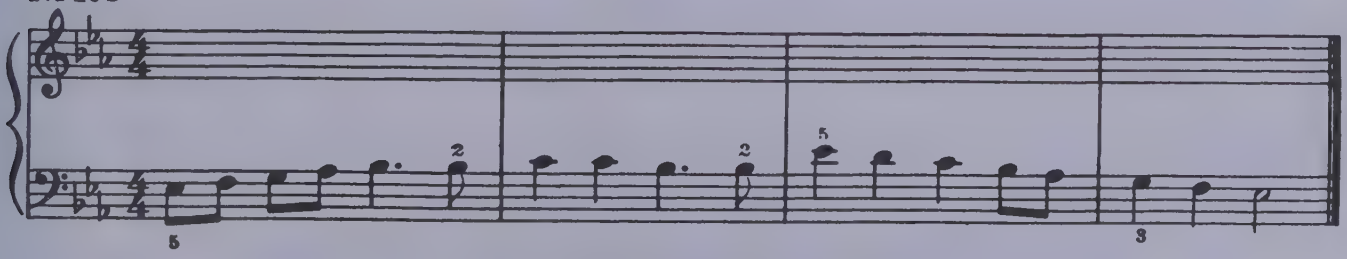
Nº 10. THE BIRTHDAY PARTY

A Song

Nº 10a



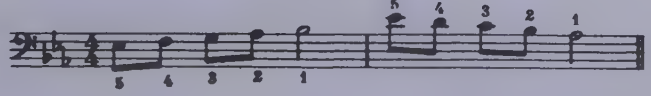
Nº 10b



KEY OF E-FLAT
TWO-HAND MELODIES

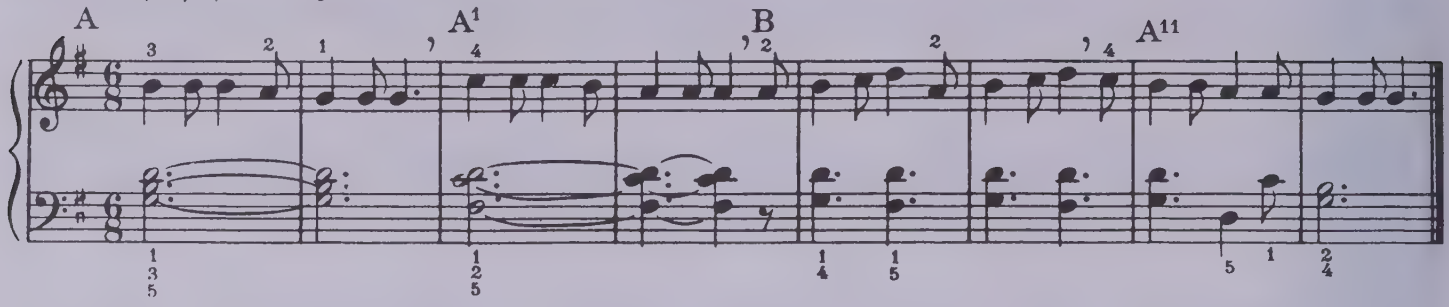
TREBLE STAFF

BASS STAFF



Nº 11. ENGLISH FOLK SONG

Form: A, A¹, B, A¹¹ Key of G. (Count 2 in each measure.)

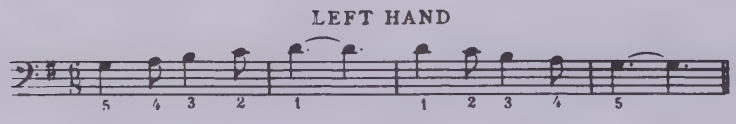


KEY OF G

FIVE FINGERS

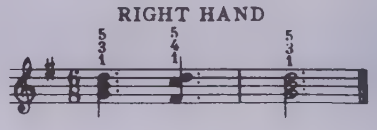
RIGHT HAND

LEFT HAND

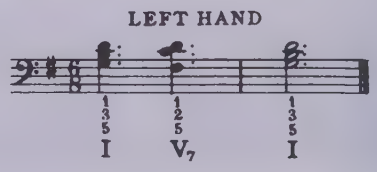


CHORD STUDIES

RIGHT HAND



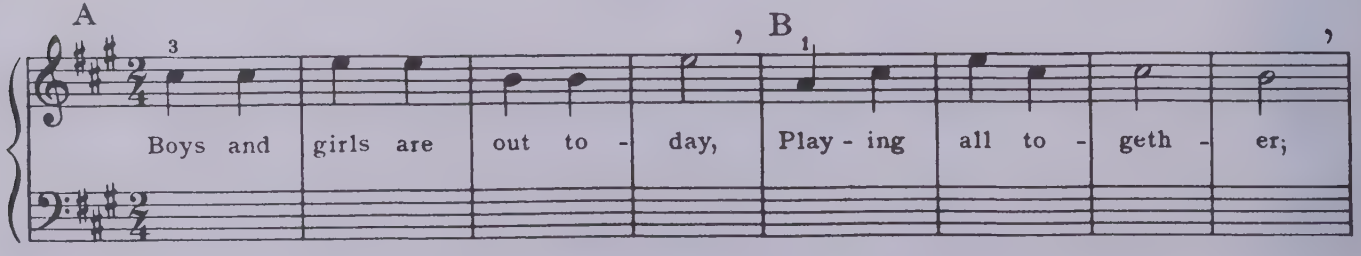
LEFT HAND

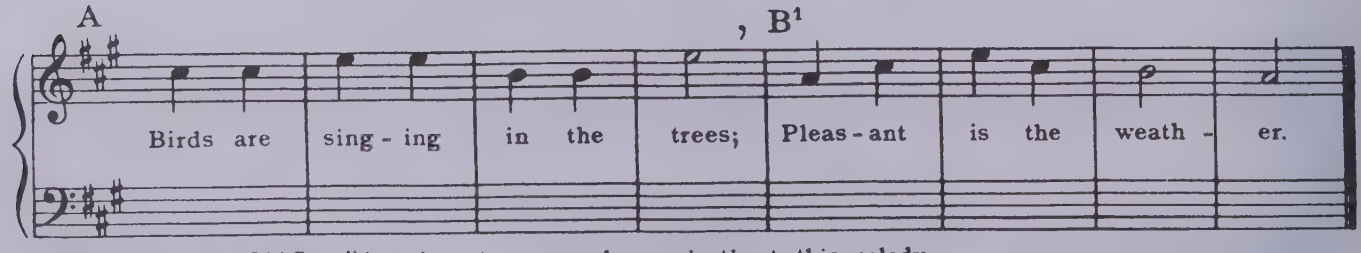


Nº 12. OLD SONG

(Creative Study)

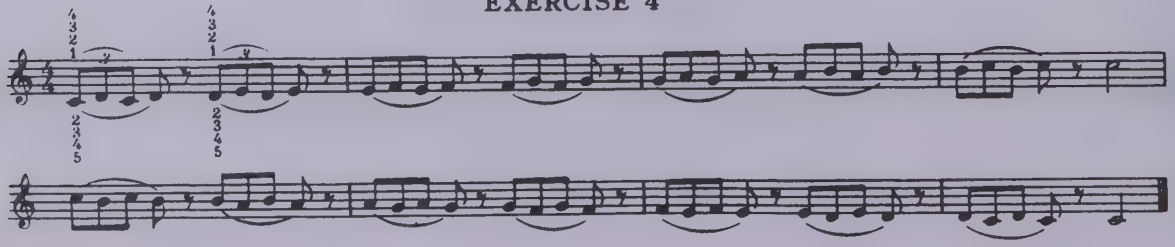
Form: A, B, A, B¹ Key of A.





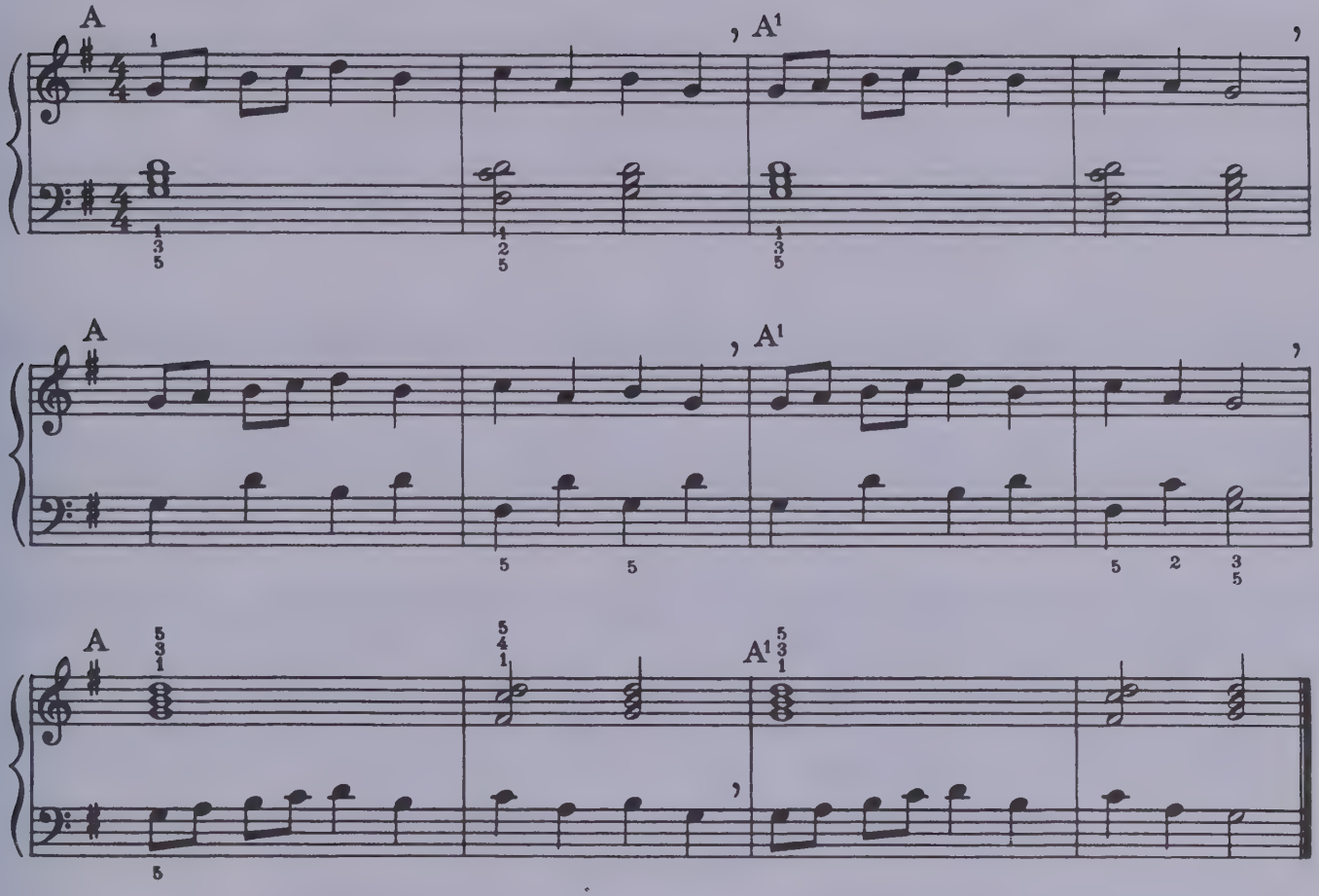
The problem in "Old Song" is to invent your own harmonization to this melody.

EXERCISE 4



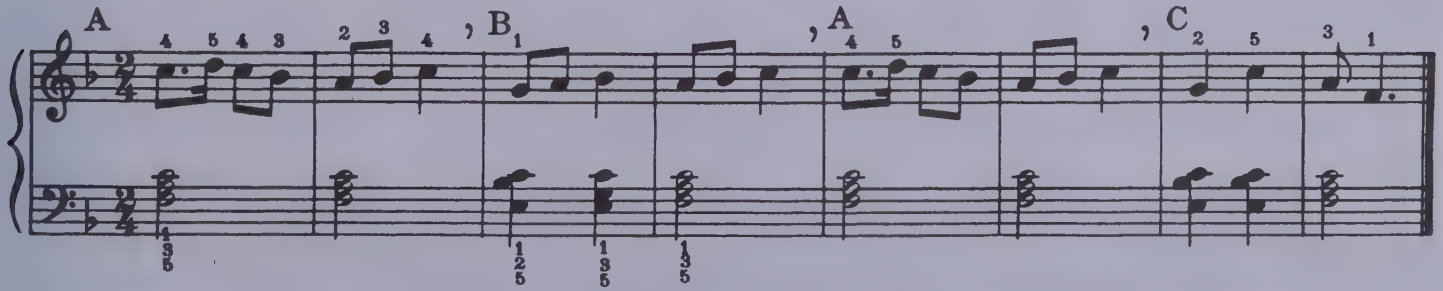
№ 13. OLD TUNE

Form: A, A¹, A, A¹, A, A¹. Key of G



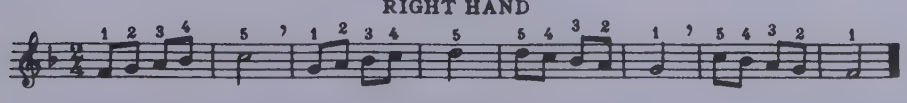
№ 14. ENGLISH SINGING GAME

Form: A, B, A, C. Key of F.

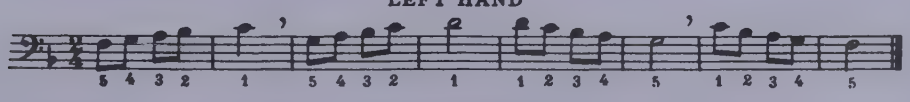


FIVE FINGER POSITIONS
REPLACEMENT

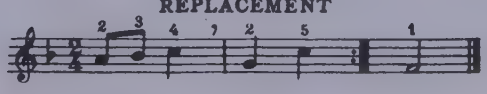
RIGHT HAND



LEFT HAND



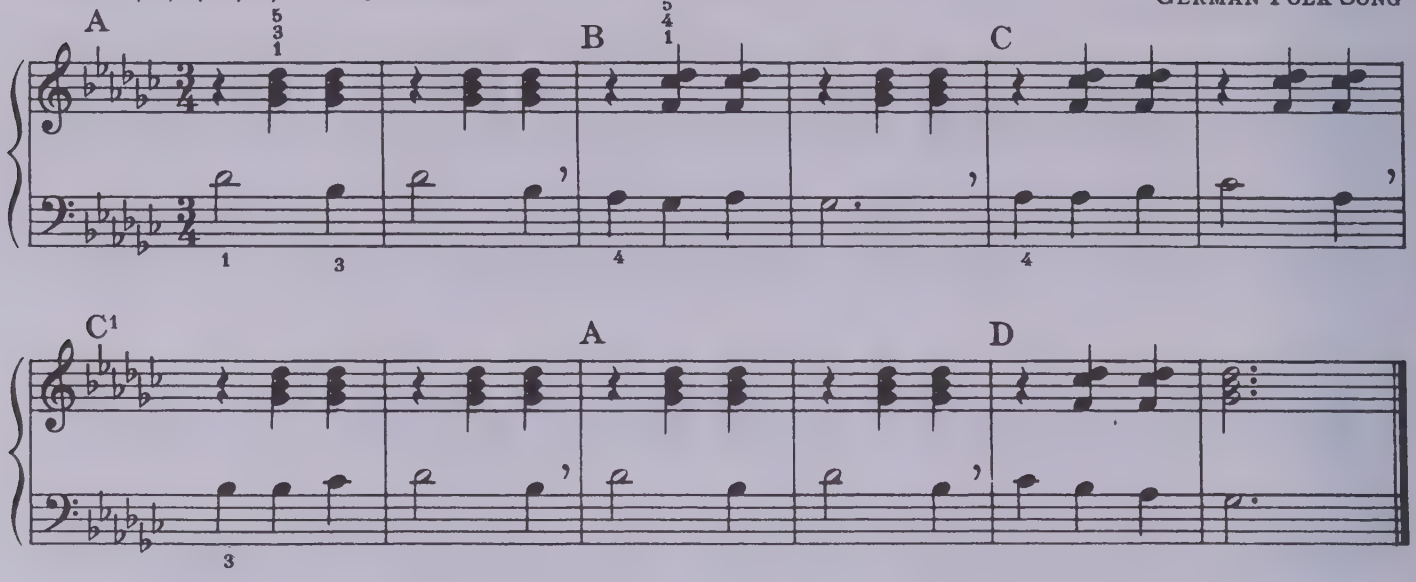
REPLACEMENT

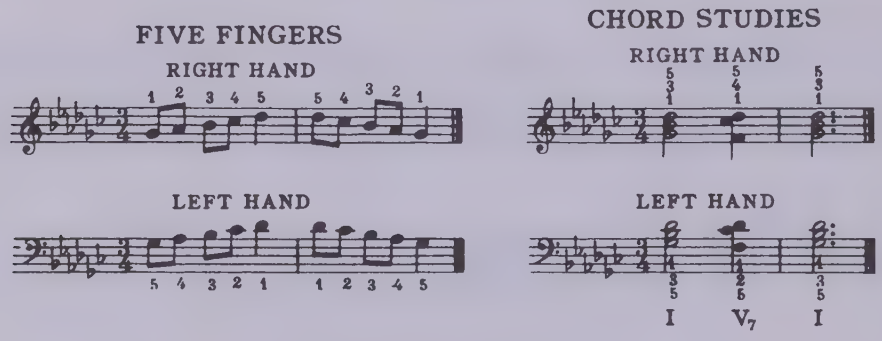


№15. GERMAN FOLK SONG

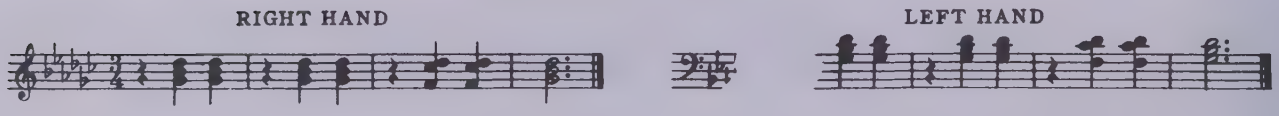
Form: A, B, C, C¹, A, D. Key of G-flat.

GERMAN FOLK SONG





RHYTHMIC FIGUR.

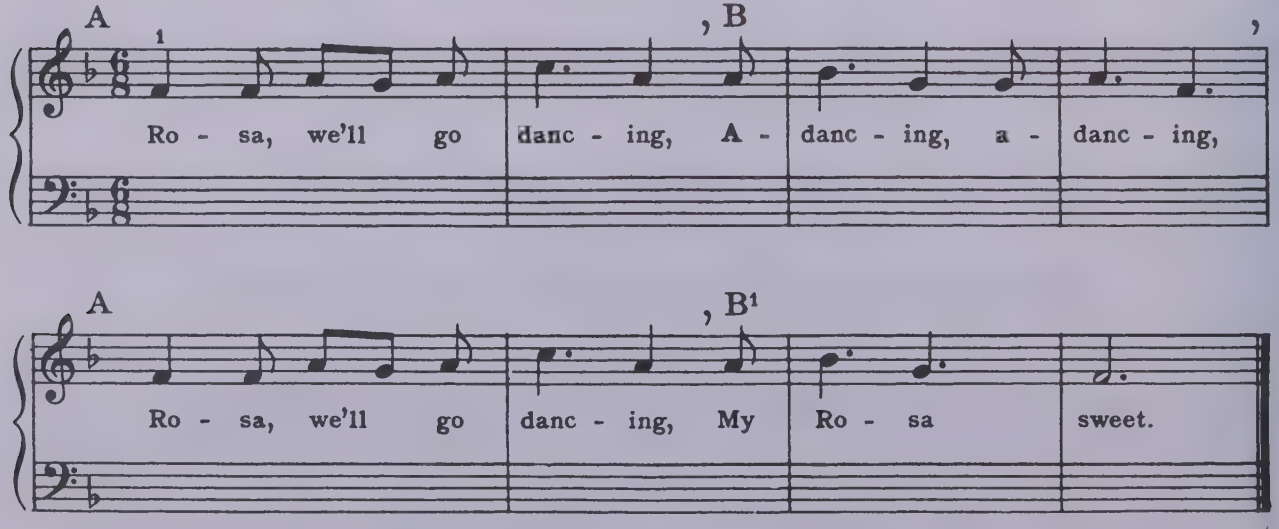


№16. ROSA

(Creative Study)

Form: A, B, A, B¹. Key of F.

DUTCH FOLK SONG

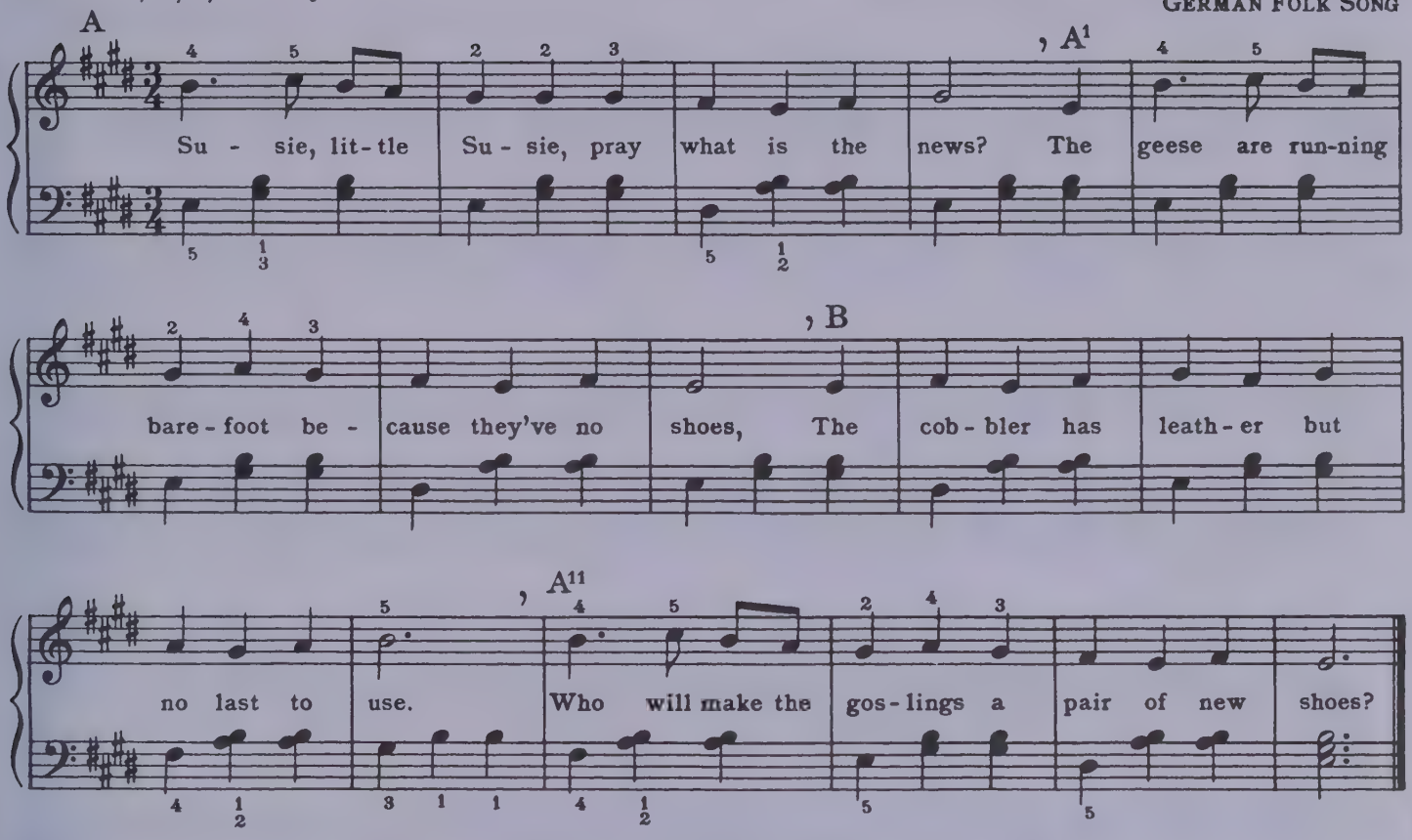


You must invent your own harmonization of this song.

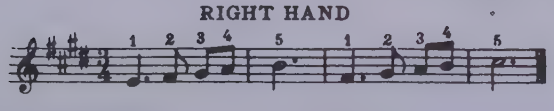
№17. SUSIE, LITTLE SUSIE

Form: A, A¹, B, A¹¹ Key of E.

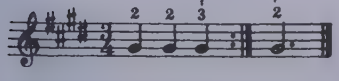
GERMAN FOLK SONG



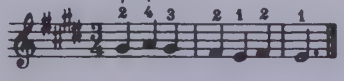
FIVE FINGER POSITIONS
REPLACEMENT



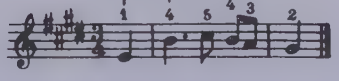
CHANGE OF FINGERS
on the same key



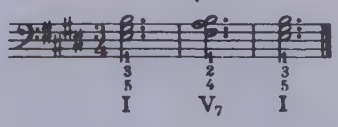
CONTRACTION



EXTENSION

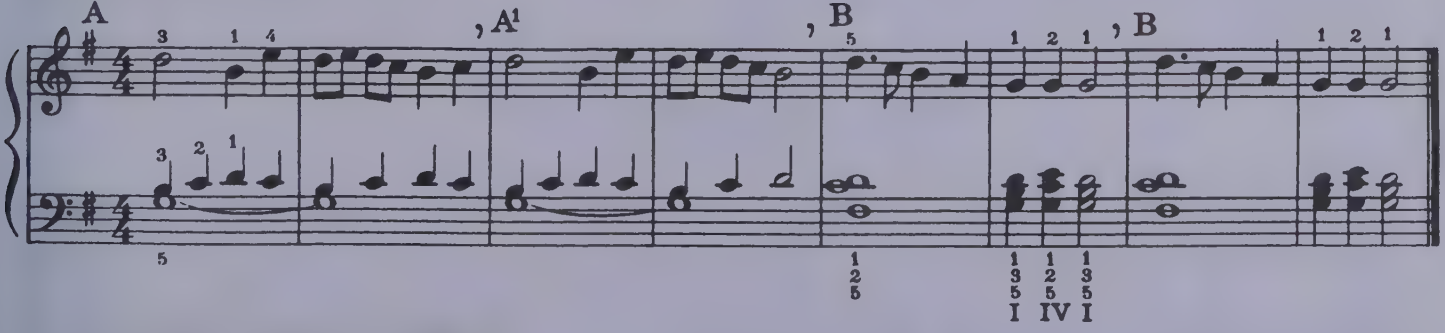


A New Arrangement
of V_7

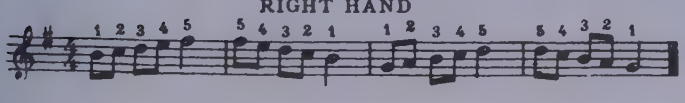


№18. RUSSIAN FOLK SONG

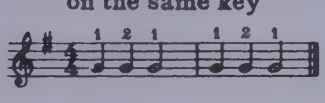
Form: A, A¹, B, B. Key of G.



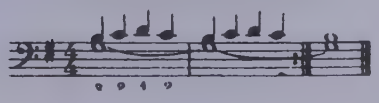
FIVE FINGER POSITIONS
REPLACEMENT



CHANGE OF FINGERS
on the same key



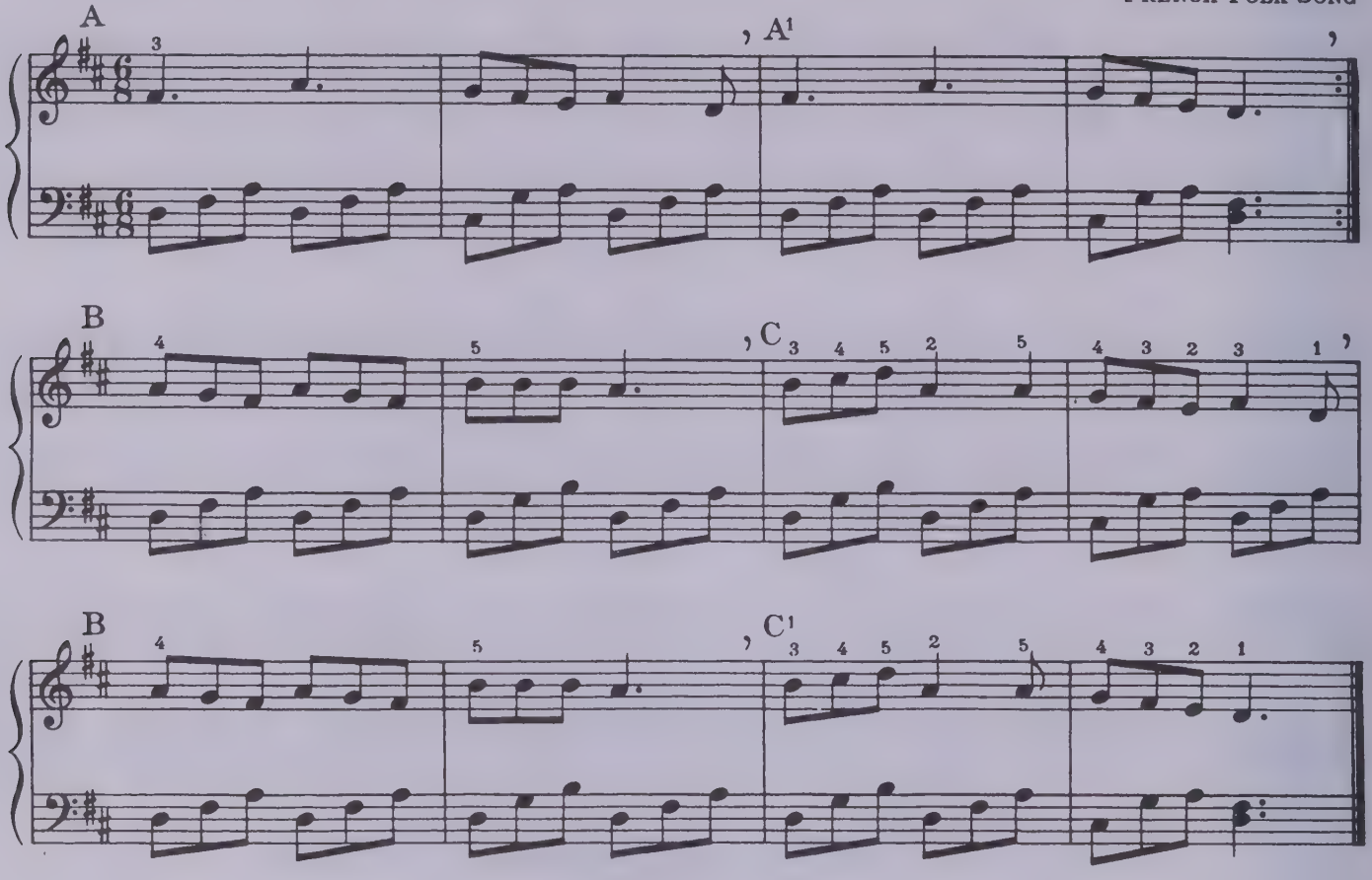
ORGAN-POINT AND
COUNTER MELODY



№19. HAPPY ROSINA

Form: A, A¹, A, A¹, B, C, B, C¹. Key of D.

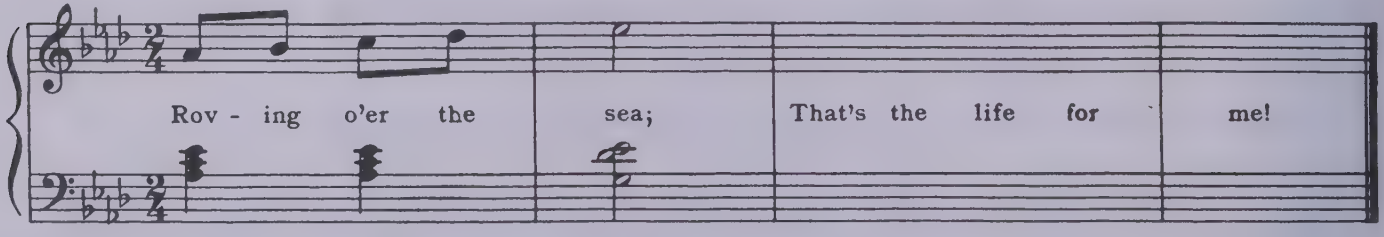
FRENCH FOLK SONG



TWO LITTLE SONGS FOR CREATIVE STUDY

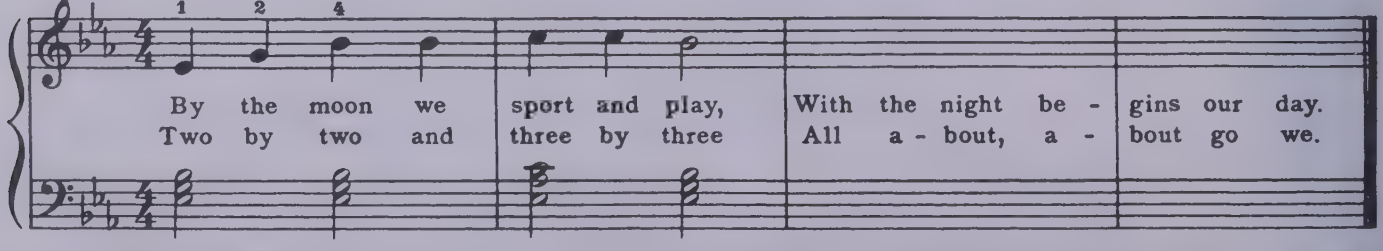
№20. SEA ROVER

Form---------- Key of A-flat



№21. FAIRIES' DANCE

Form---------- Key of E-flat



You are to complete these songs. First complete the melody by adding a phrase which will balance the given phrase. Then complete the harmonization.

№22. BASQUE AIR

Form: A, A¹, A¹¹, A¹¹¹, A, A¹. Key of F-minor

BASQUE FOLK SONG

A

p Lul - la - by, twi - light is spread - ing Sil - ver wings

, A¹

o - ver the sky; Fai - ry elves are soft - ly tread - ing,

, A¹¹

Fold - ing buds as they pass by, Lul - la - by,

A¹¹¹

whis - per and sigh; Lul - la - by, Lul - la - by.

, A

, A¹

FIVE FINGER POSITIONS REPLACEMENT

RIGHT HAND

D.C.

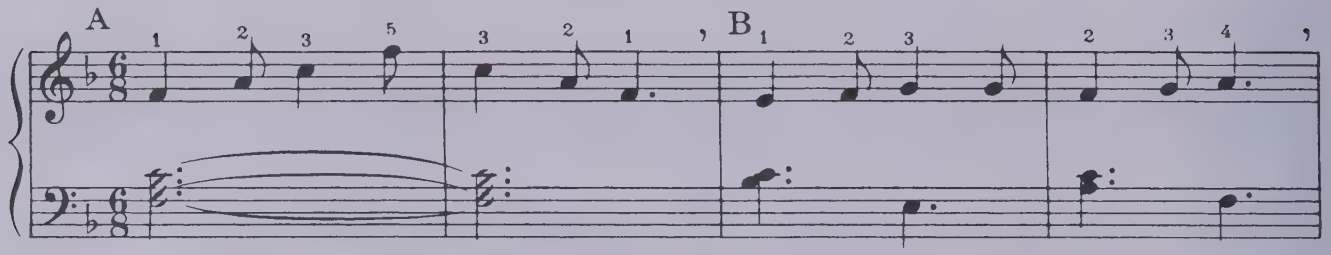
CHORDS IN MINOR

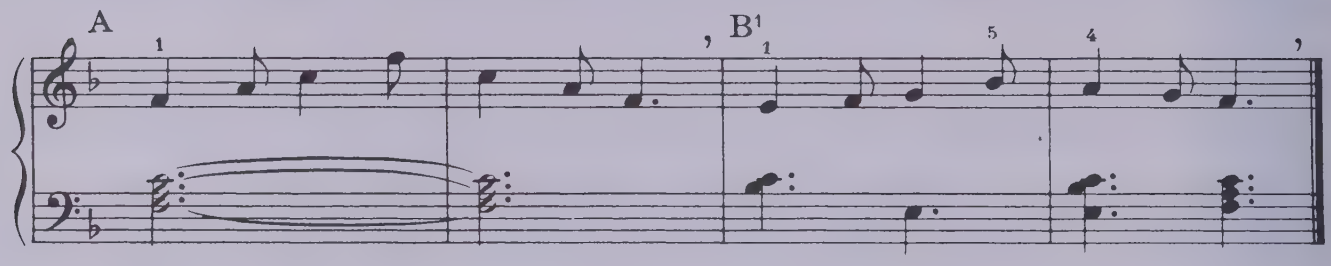
LEFT HAND

I V7 V7 I I IV V7 I

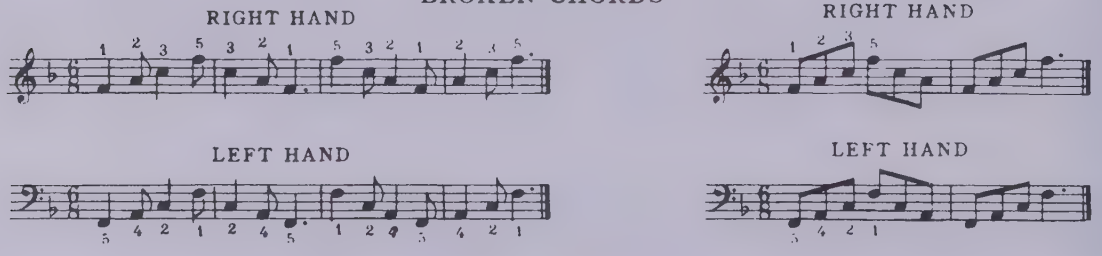
№ 23. FRENCH FOLK SONG

Form: A, B, A, B¹. Key of F.





BROKEN CHORDS

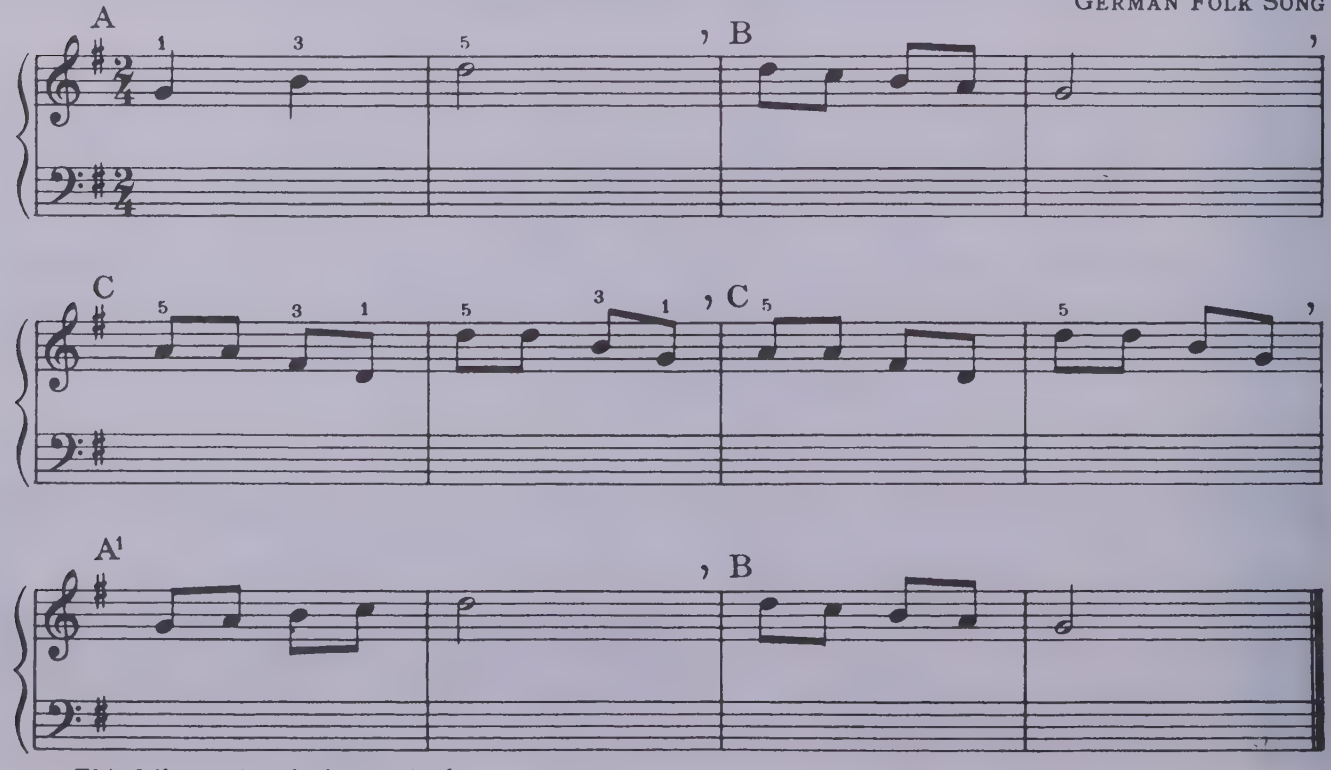


№ 24. THE PONY

(Creative Study)

Form: A, B, C, C, A¹, B. Key of G.

GERMAN FOLK SONG

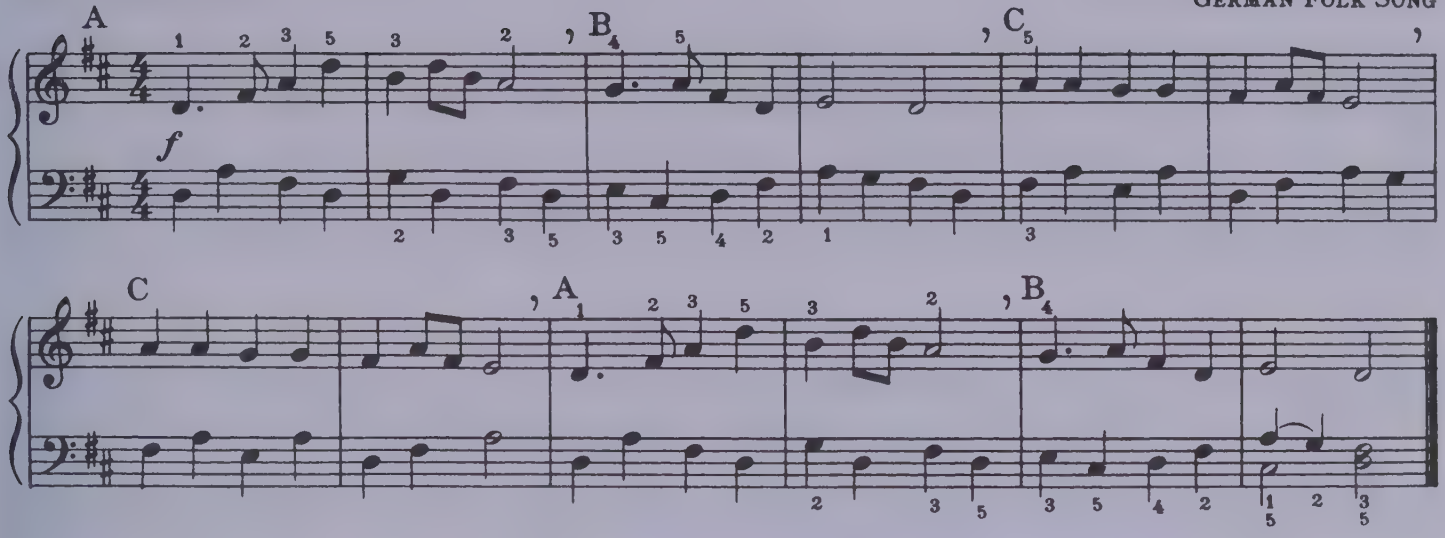


This folk song is to be harmonized.

No. 25. SPRING SONG

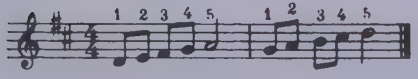
Form: A, B, C, C, A, B. Key of D.

GERMAN FOLK SONG

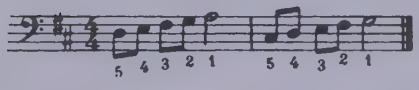


FIVE FINGER POSITIONS
REPLACEMENT

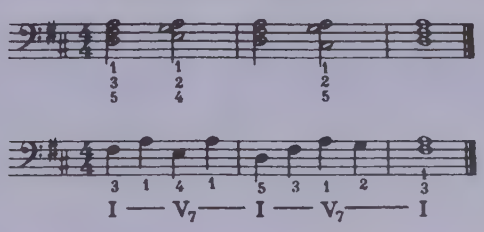
RIGHT HAND



LEFT HAND

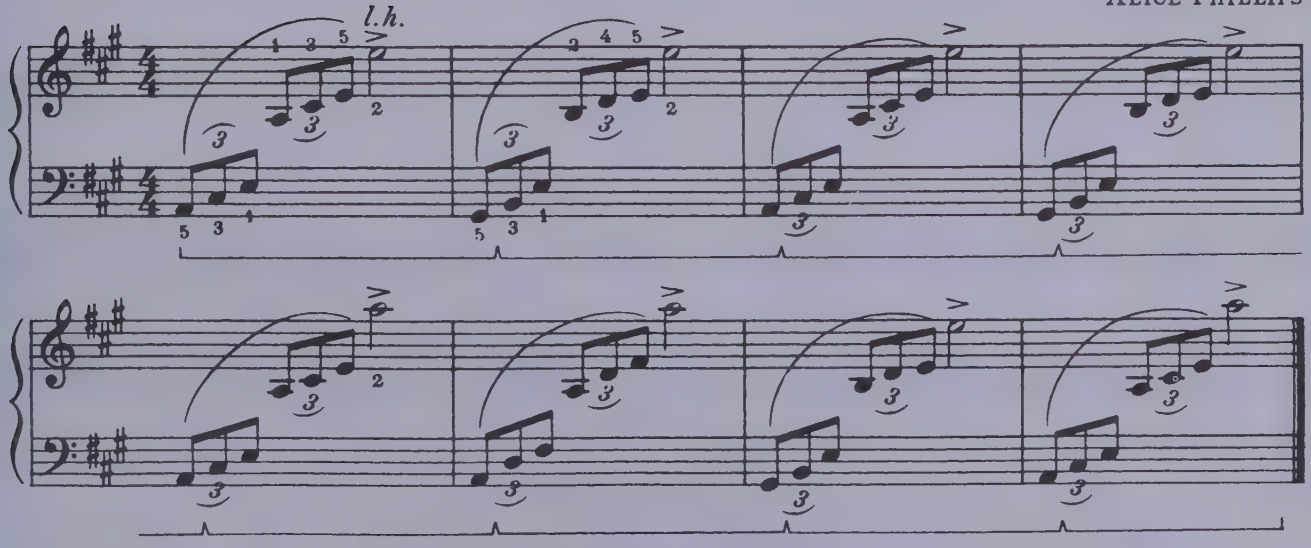


FIGURED CHORDS

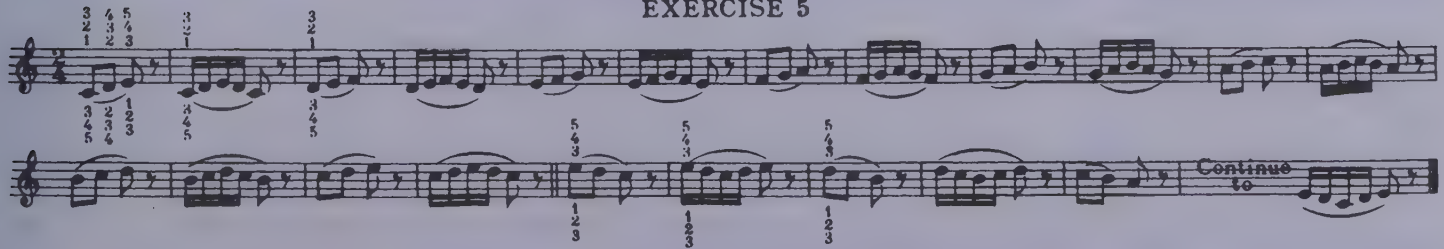


No. 26. BELLS AT EVENING

ALICE PHILLIPS



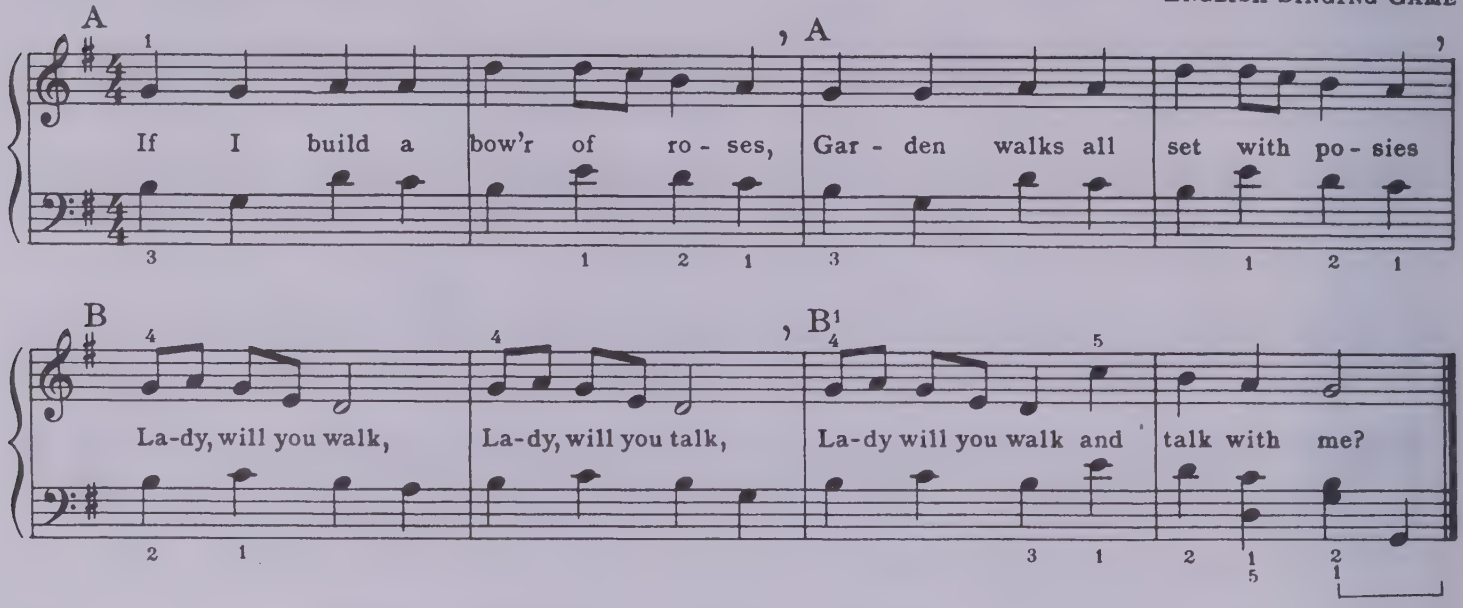
EXERCISE 5



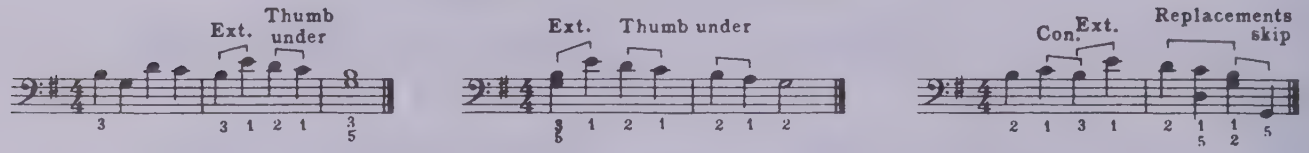
№27. IF I BUILD YOU A BOWER

Form: A, A, B, B¹. Key of G.

ENGLISH SINGING GAME

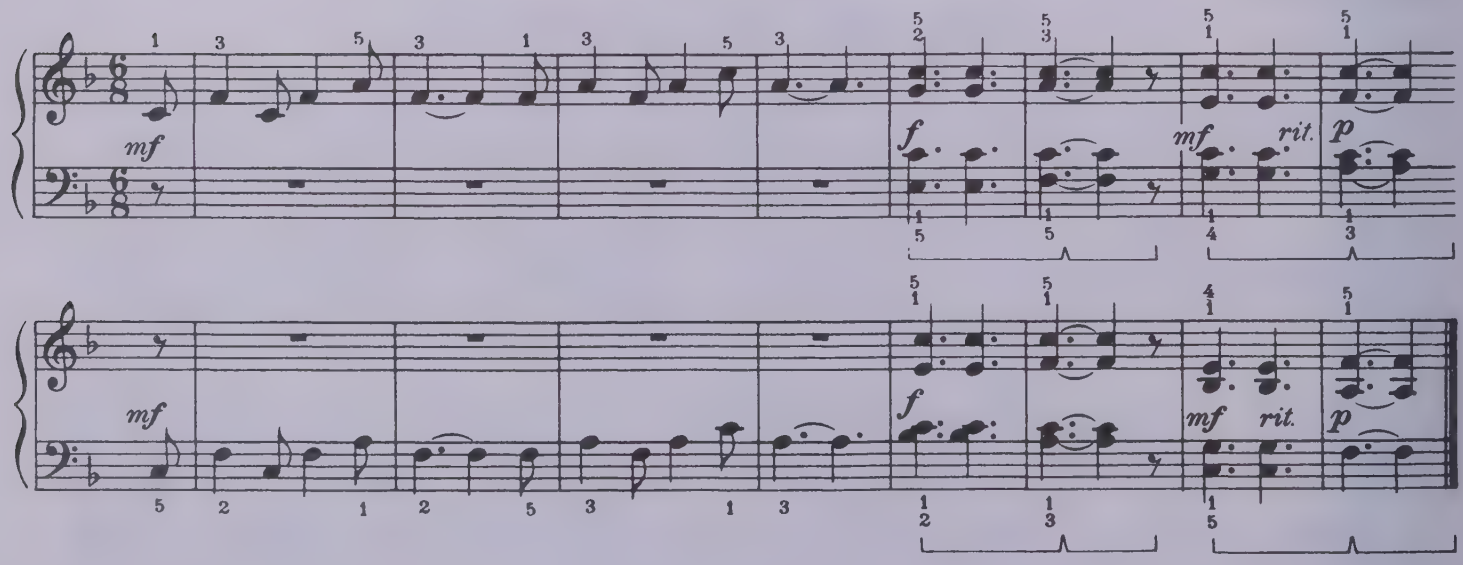


STUDIES FOR THE LEFT HAND



№28. THE BUGLE

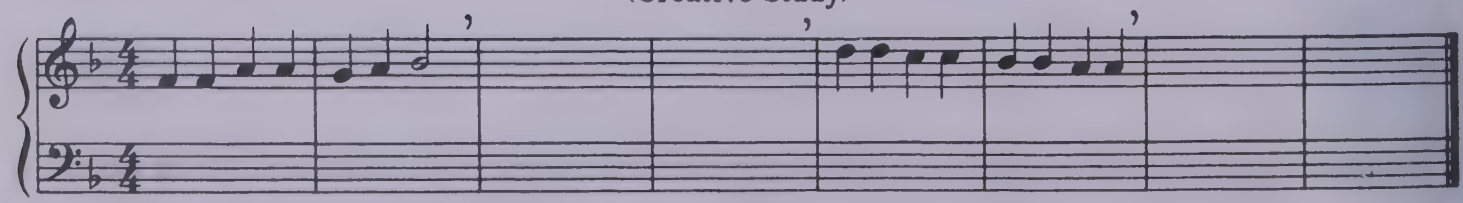
N. LOUISE WRIGHT



№29. MELODY

(Creative Study)

Form: ------ Key of---

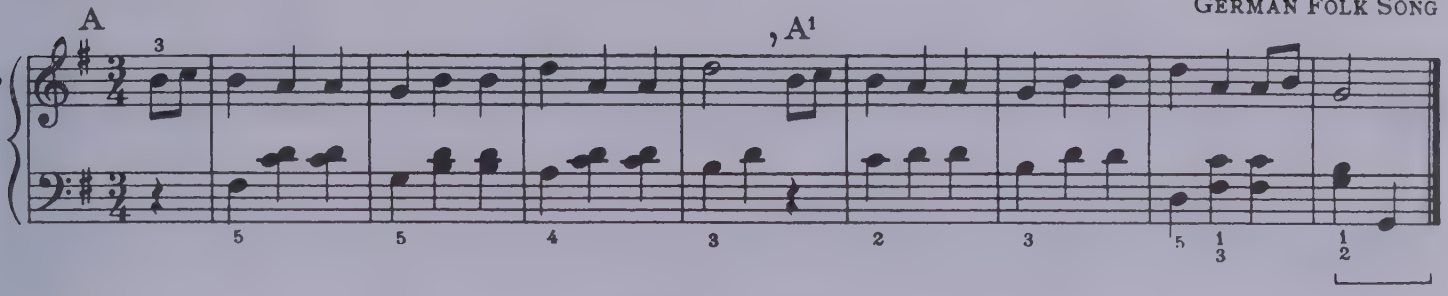


This melody is to be completed by the addition of a second and a fourth phrase. These two original phrases must balance and complete the given phrases. Then the composition must be harmonized.

No 30. IN THE AUTUMN

Form: A, A¹. Key of G.

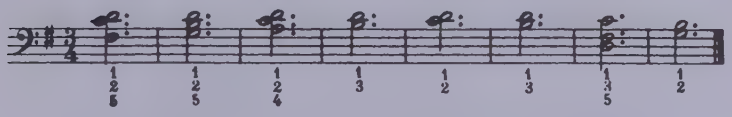
GERMAN FOLK SONG



CHORD STUDIES

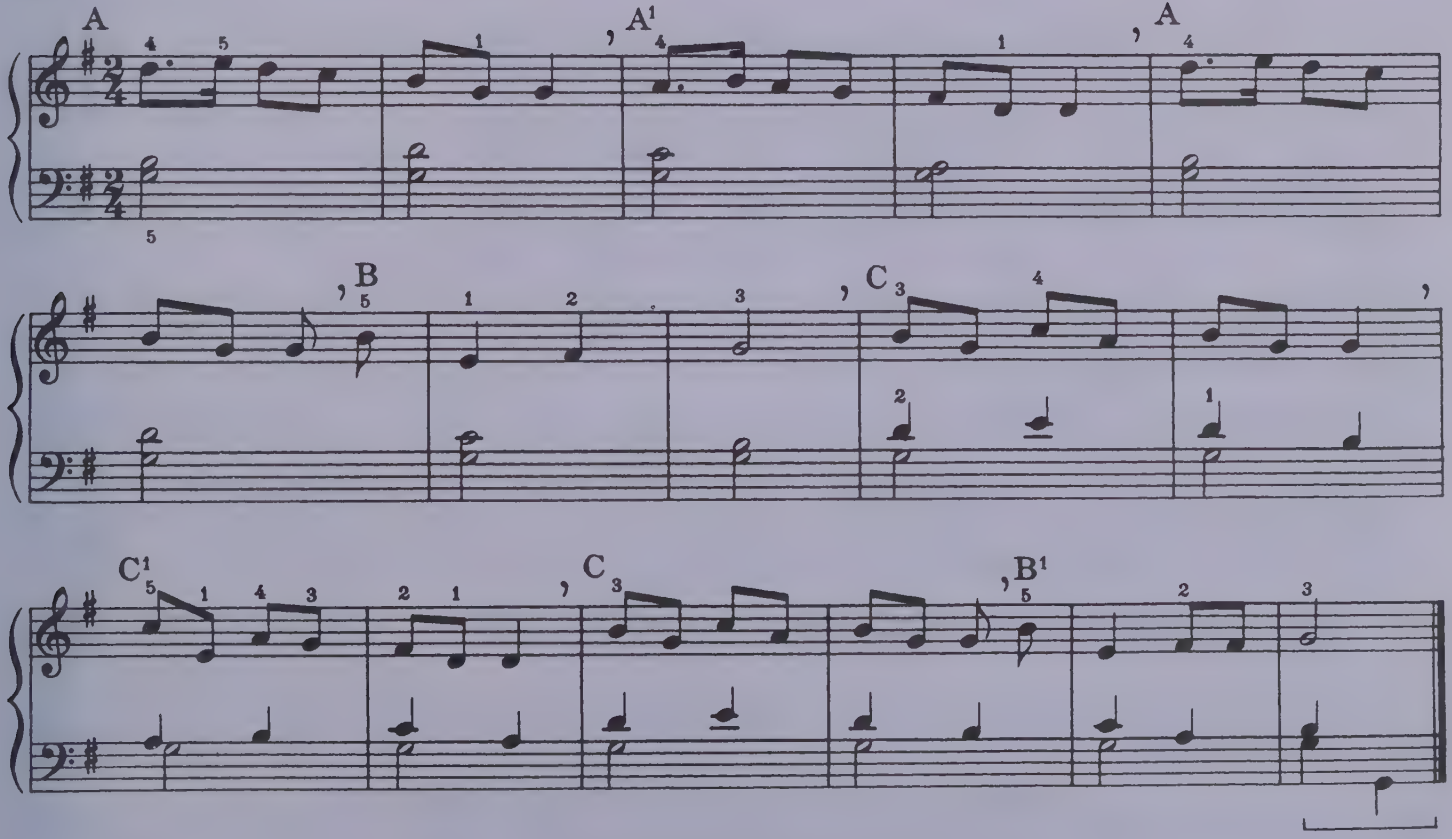
The pupil may write the Roman numerals below the chords.

TONIC AND DOMINANT-SEVENTH CHORDS



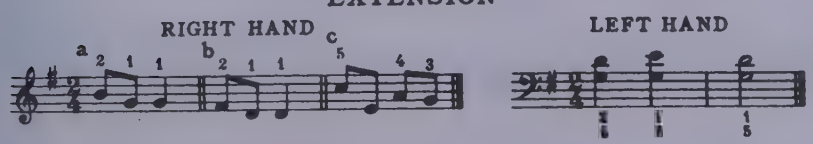
No 31. OLD SONG

Form: A, A¹, A, B, C, C¹, C, B¹. Key of G.

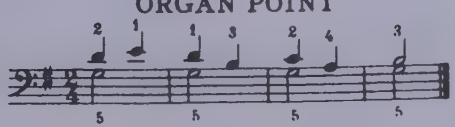


FIVE FINGER POSITIONS
REPLACEMENT

EXTENSION



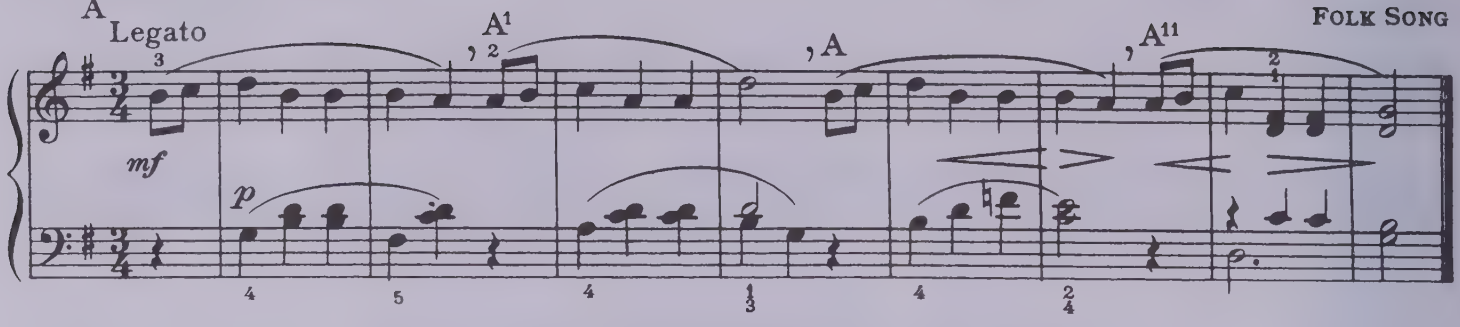
ORGAN POINT



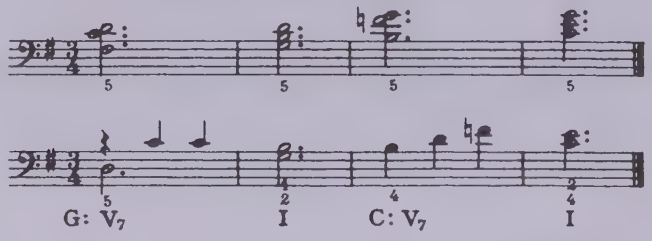
№32. SCARLET POPPIES

Form: A, A¹, A, A¹¹

FOLK SONG



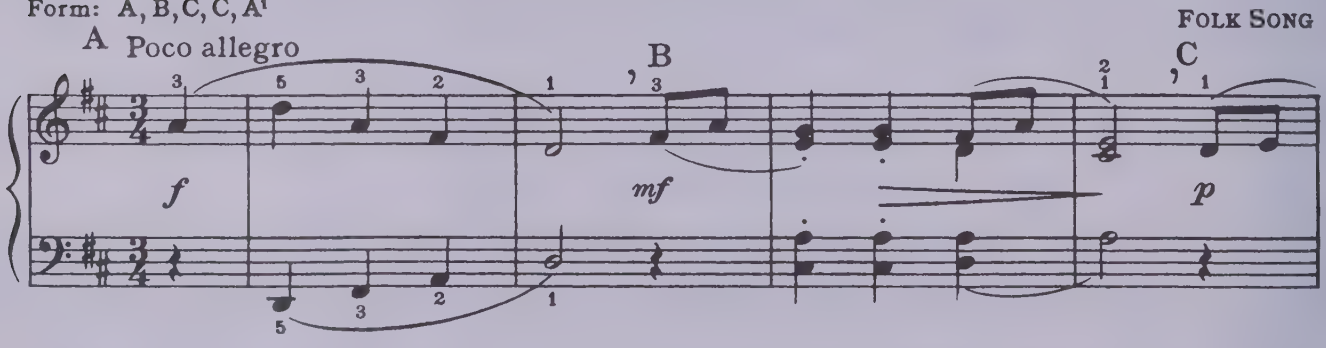
FIGURED CHORDS

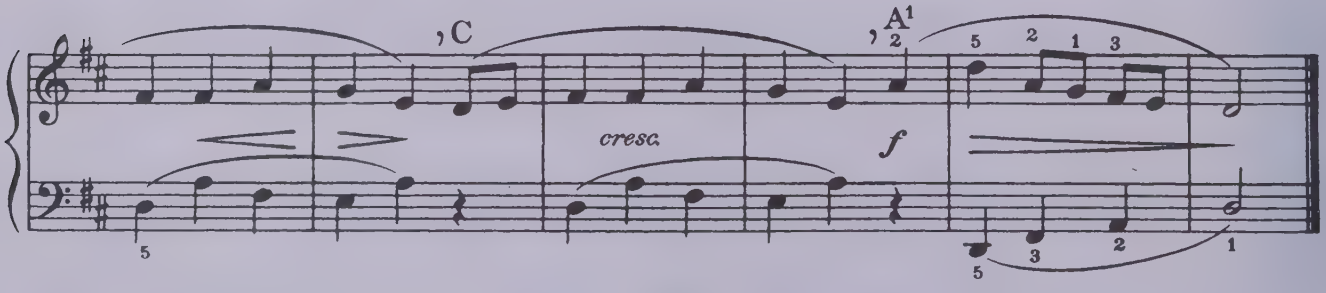


№33. OH, BRIGHT EVENING STAR

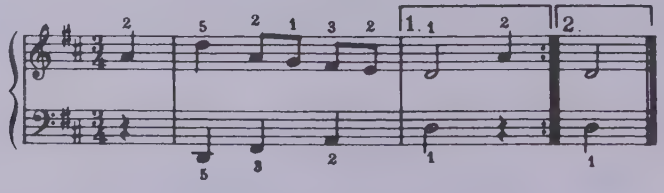
Form: A, B, C, C, A¹

FOLK SONG

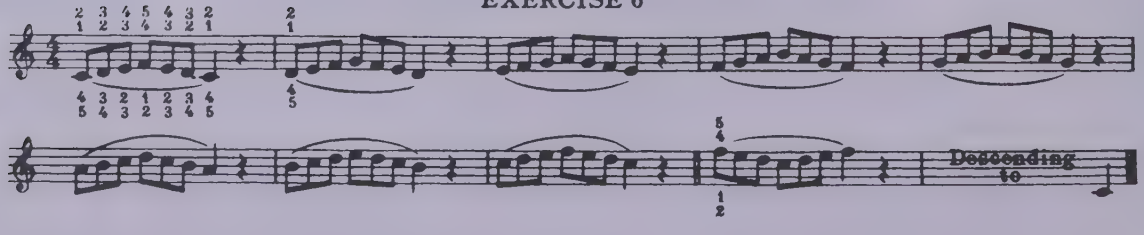




STUDY



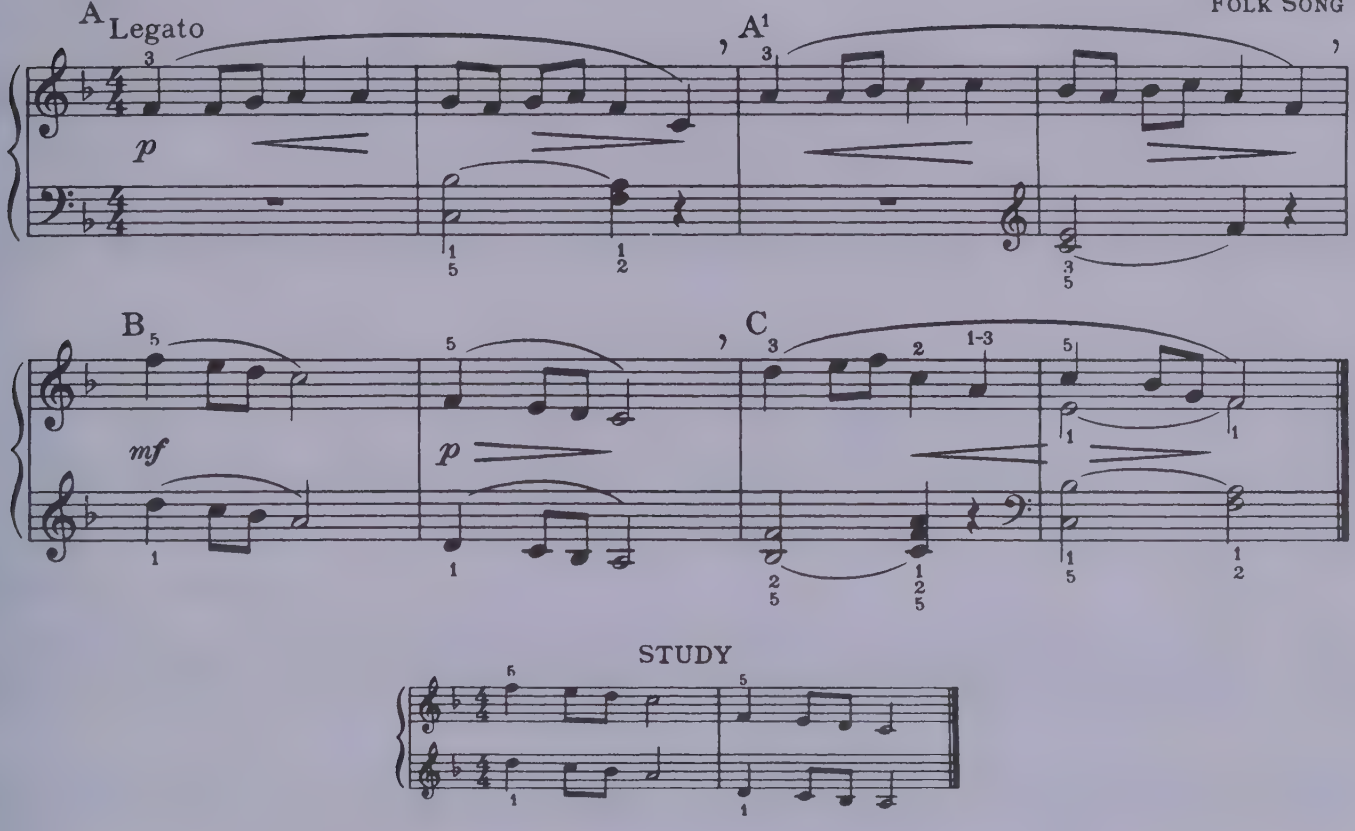
EXERCISE 6



№34. SOME ONE GAVE ME A FLOWER

Form: A, A¹, B, C

FOLK SONG

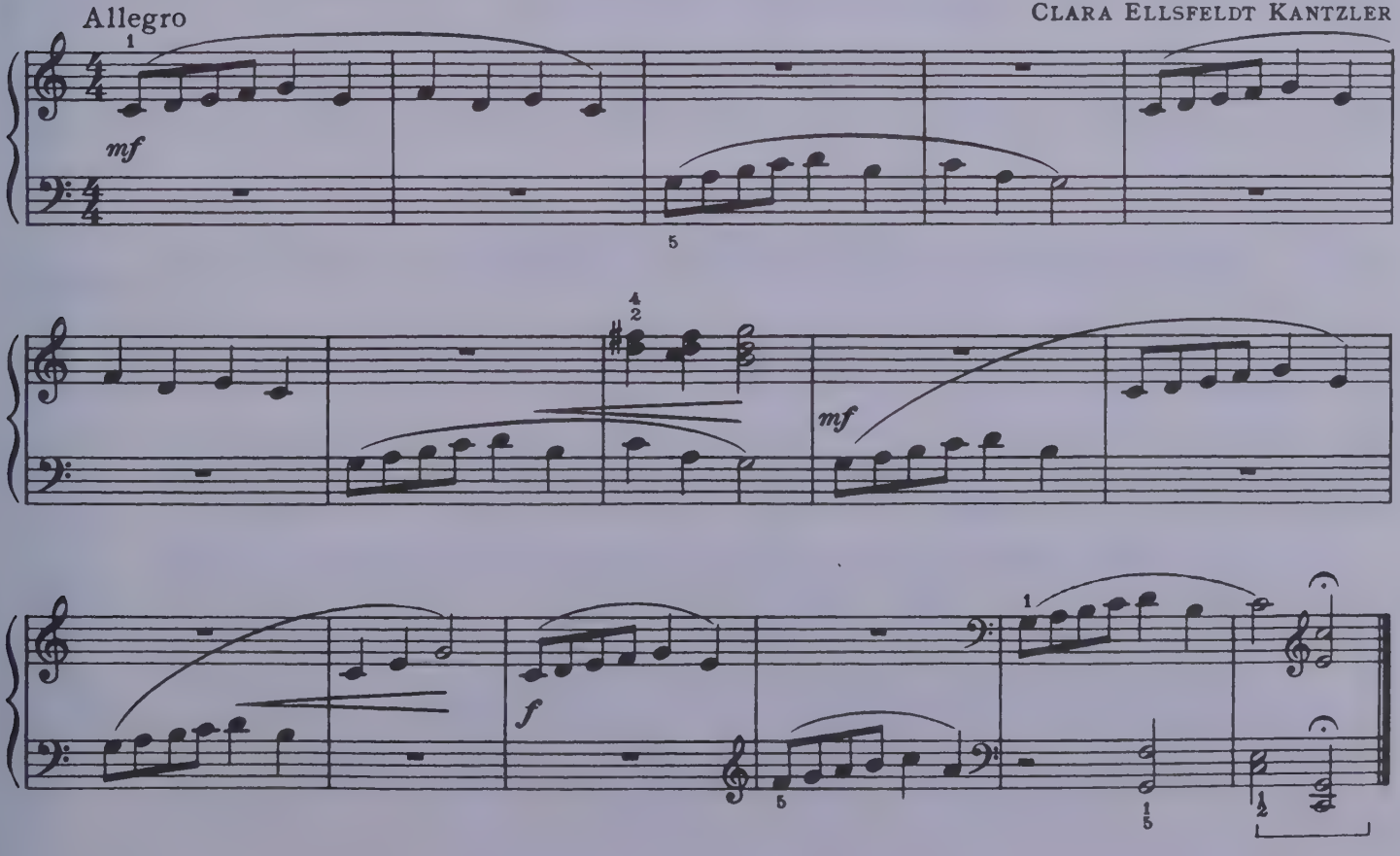


STUDY

№35. MELODY IN C MAJOR

Form: This entire piece is made up of one rhythmic figure, which appears in the first two measures. This figure occurs over and over again in different parts of the scale. Sometimes only a portion of the figure is used.

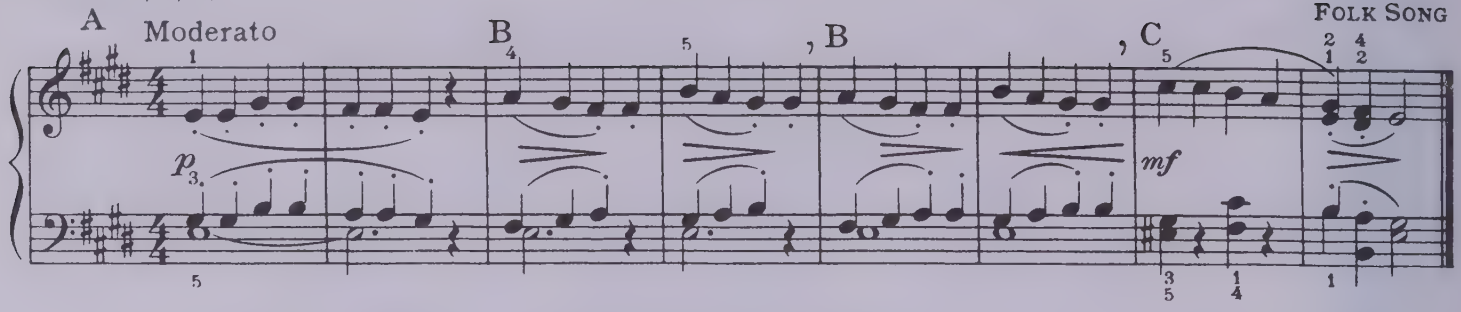
CLARA ELLSFELDT KANTZLER



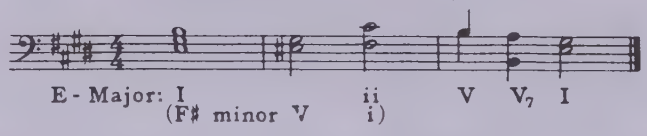
№36. HYMN

Form: A, B, B, C

FOLK SONG



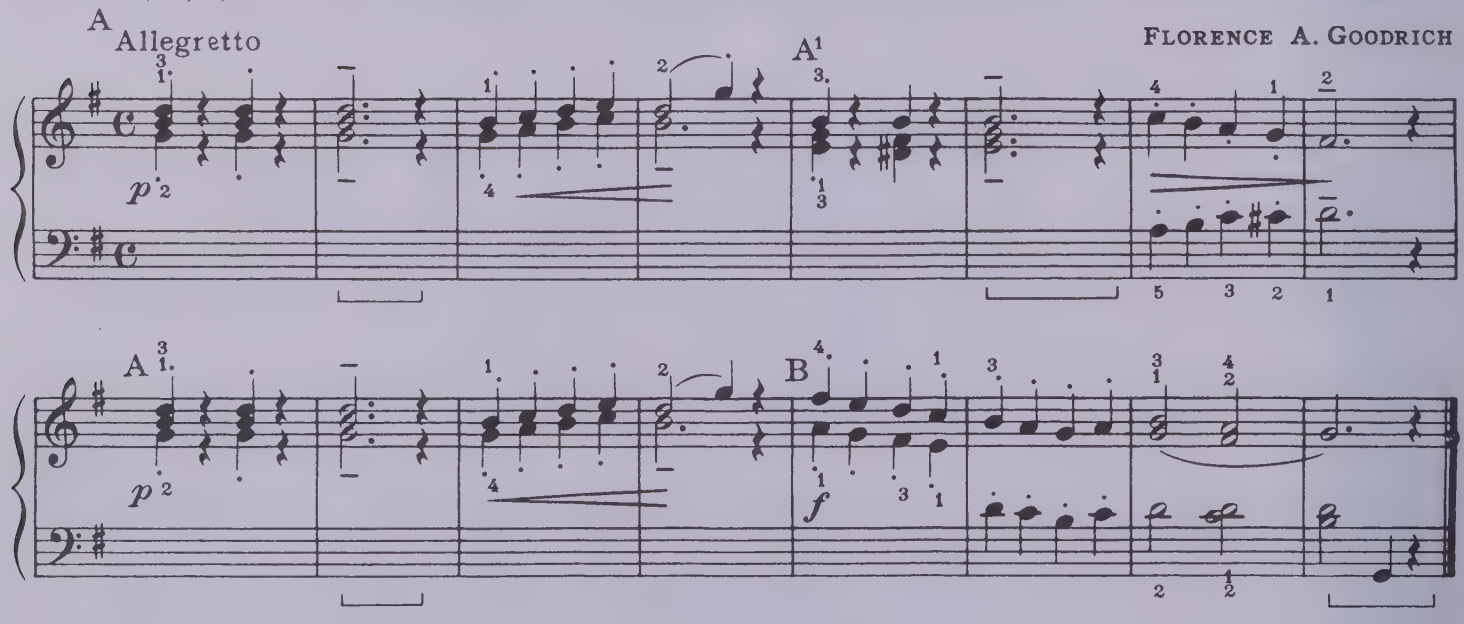
HARMONIC ANALYSIS



№37. LAUGHING FAIRY

Form: A, A¹, A, B

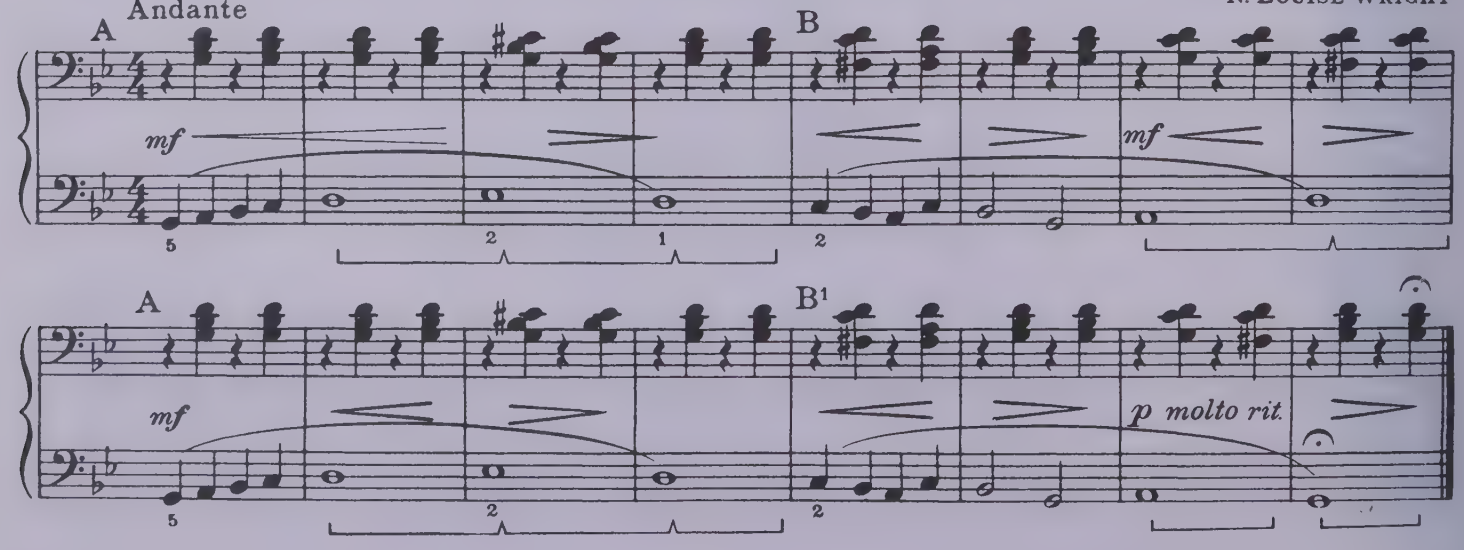
FLORENCE A. GOODRICH



№38. THE CELLO

Form: A, B, A, B¹

N. LOUISE WRIGHT

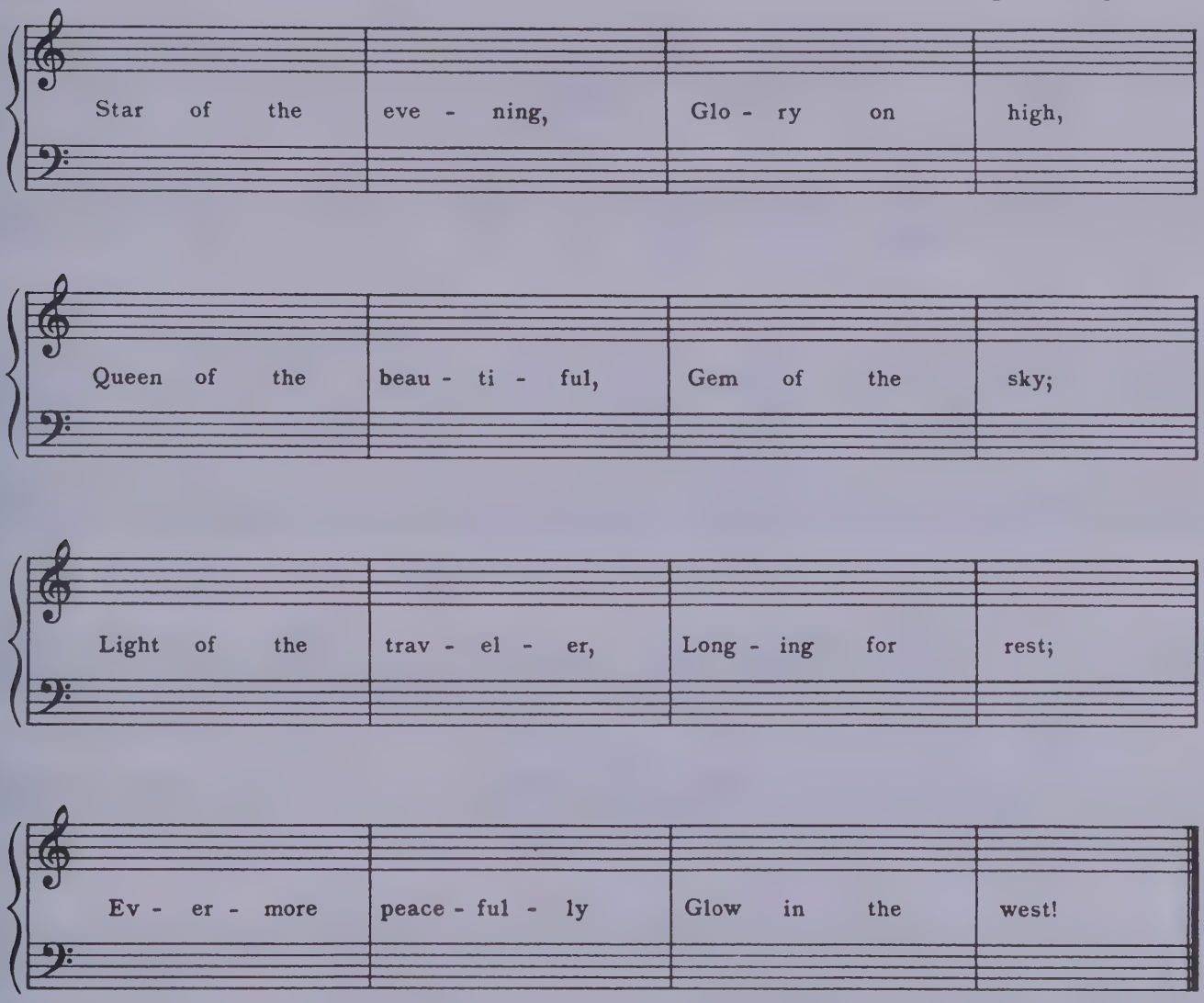


№39. STAR OF THE EVENING

(Creative Study)

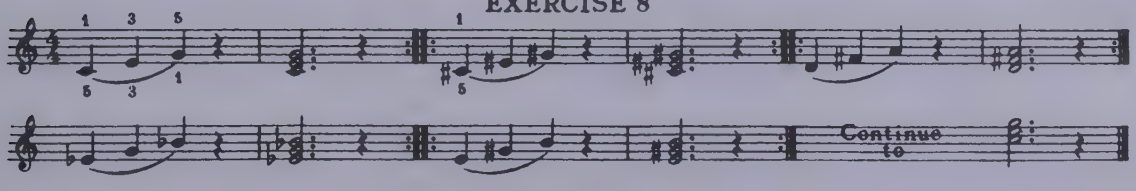
Form: ----------

An original composition

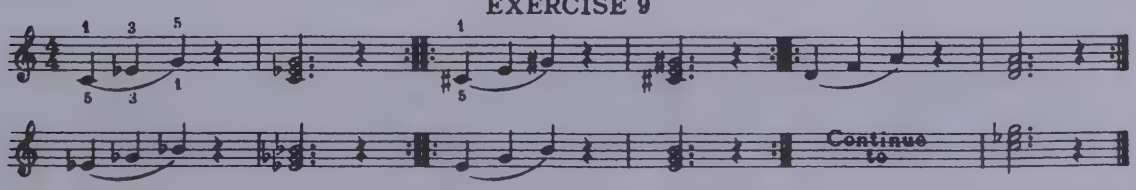


EXERCISE 7

EXERCISE 8



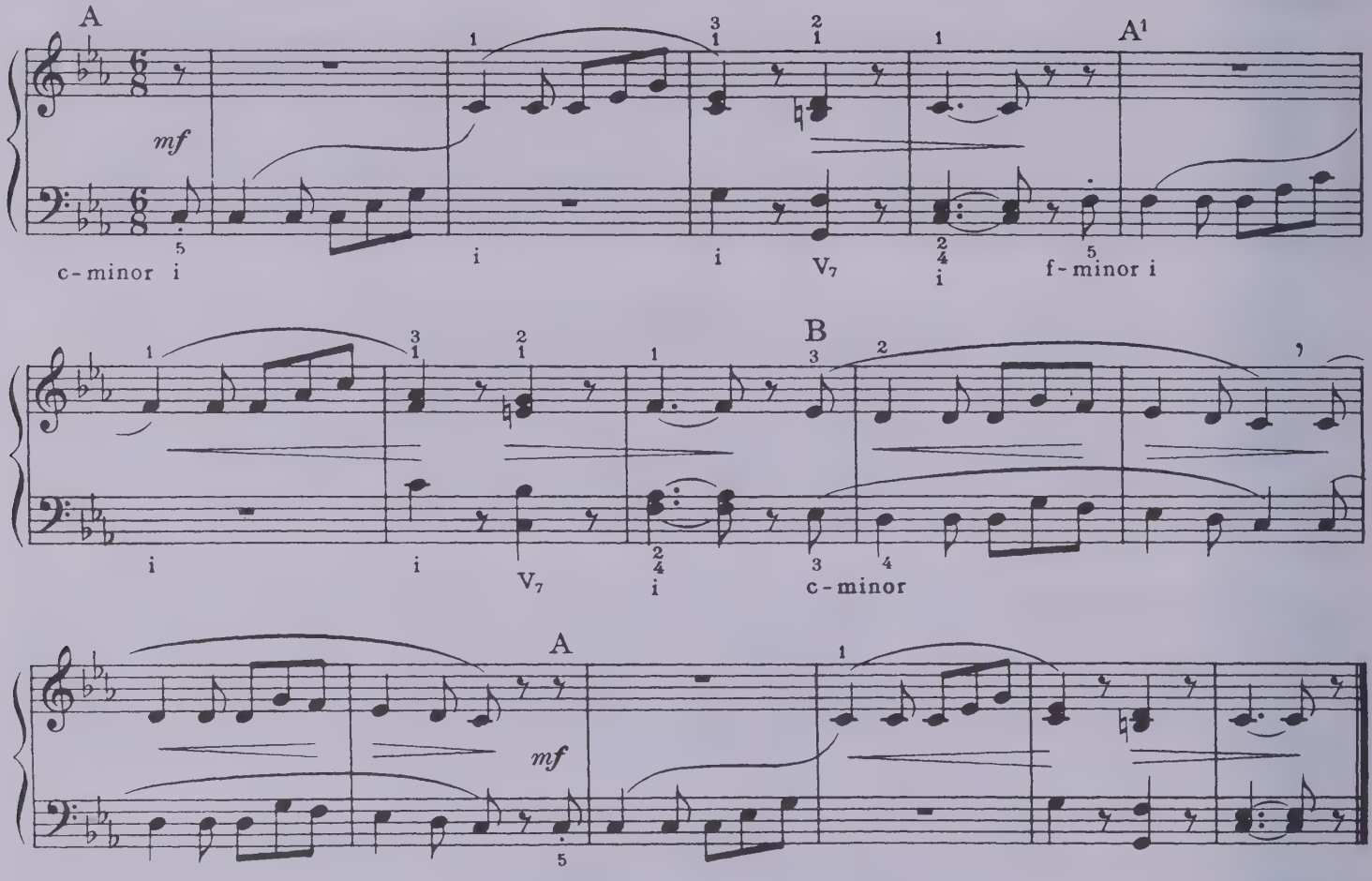
EXERCISE 9



№40. HORNS

Form: A, A¹, B, A

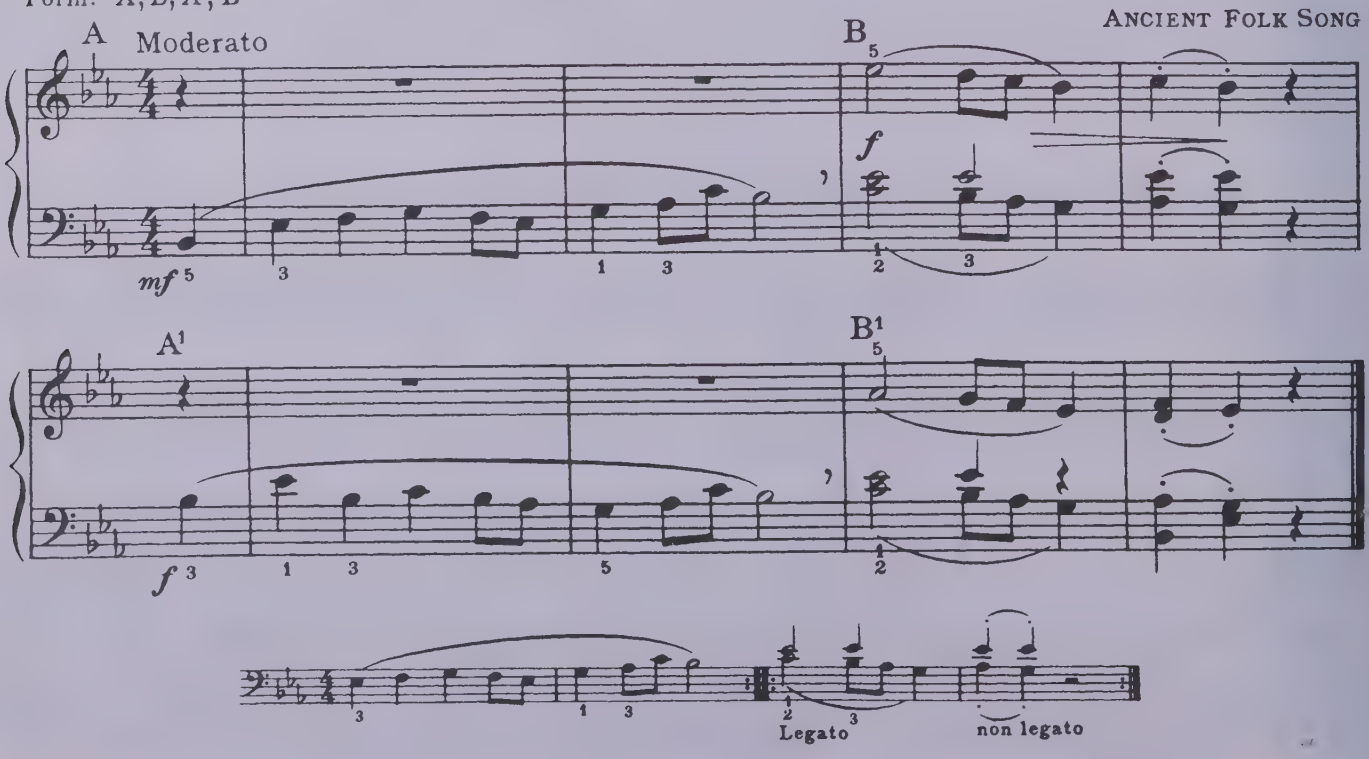
N. Louise Wright



№41. FAIR IS THE SUMMER

Form: A, B, A¹, B¹

Ancient Folk Song



№42. RONDINO

Form: I — G major, A, B, A, B¹
II — D major, A, B,
III-G major, A, B¹ (repetition of second half of Part I)

JAMES H. ROGERS

I-A

Rather lively

mf

legato

B

A

B¹

II-A

p

mf

il basso marcato

B

III-A

rit.

mf a tempo

B¹

p

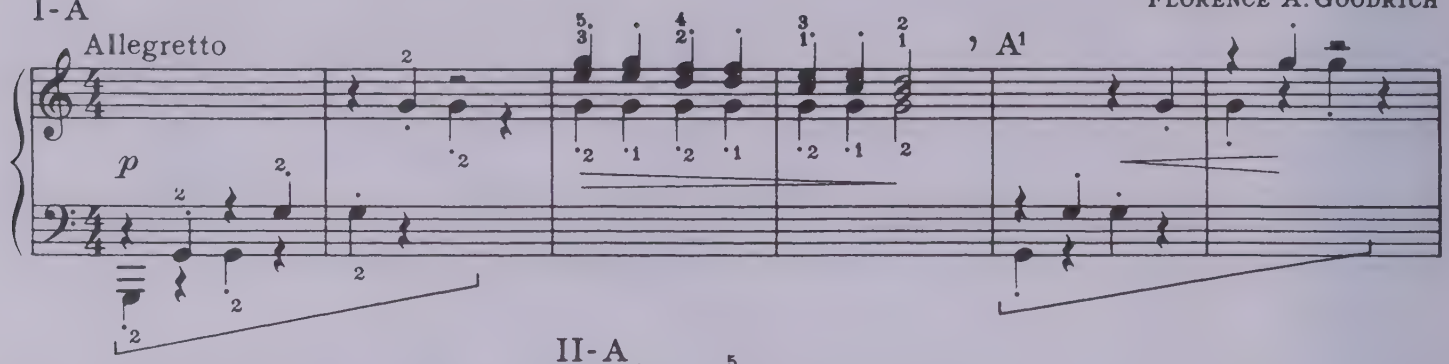
STACCATO EXERCISE

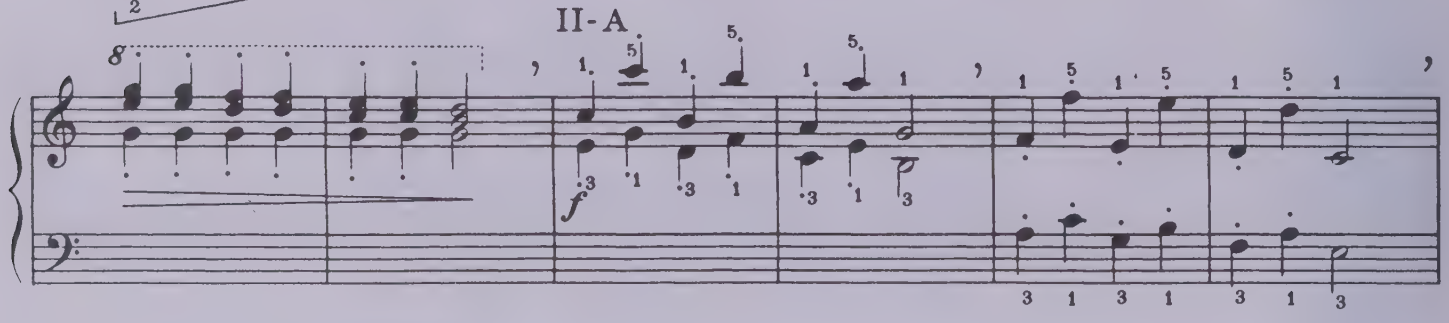
Each hand alone, then hands together.

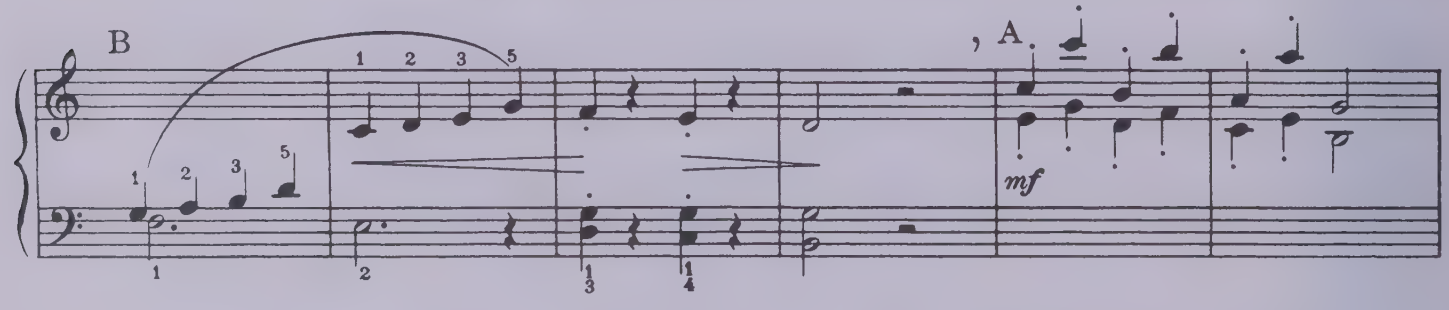
No. 43. GRASSHOPPERS' DANCE

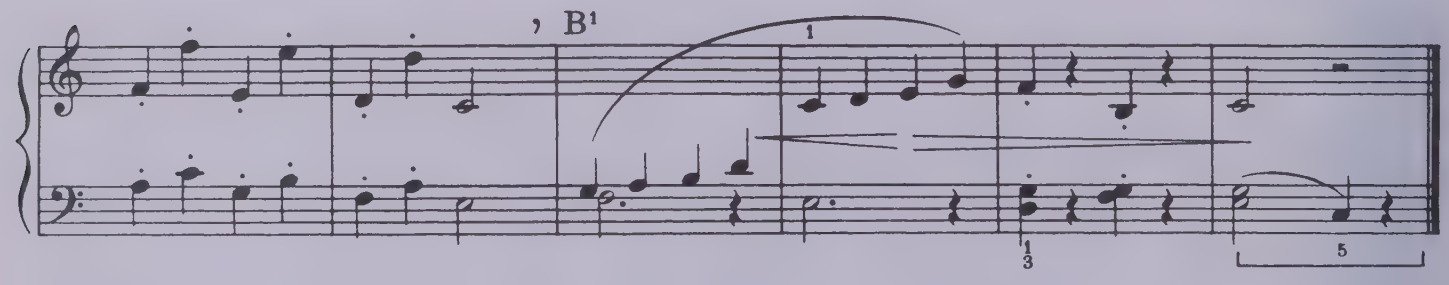
Form: I A, A¹, (8 measures)
II A, B, A, B¹ (16 measures)

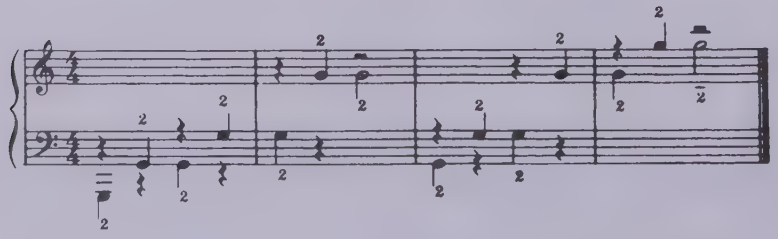
FLORENCE A. GOODRICH





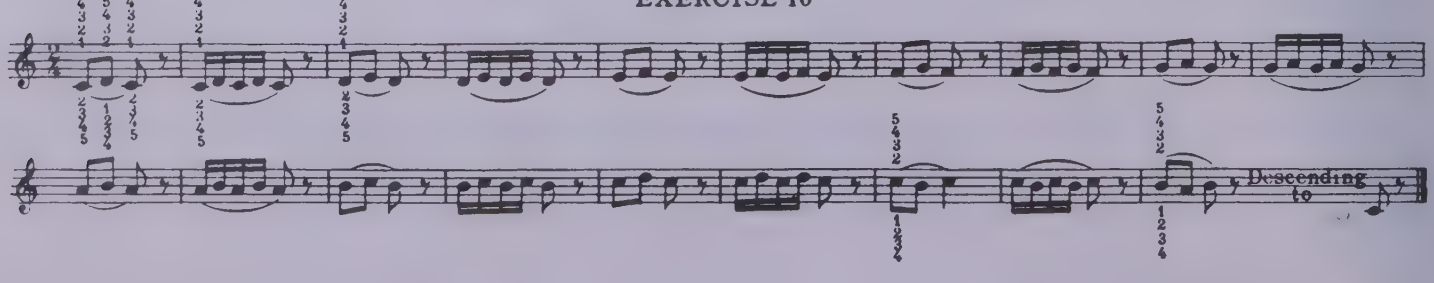






Practice each hand alone in Part II-A.

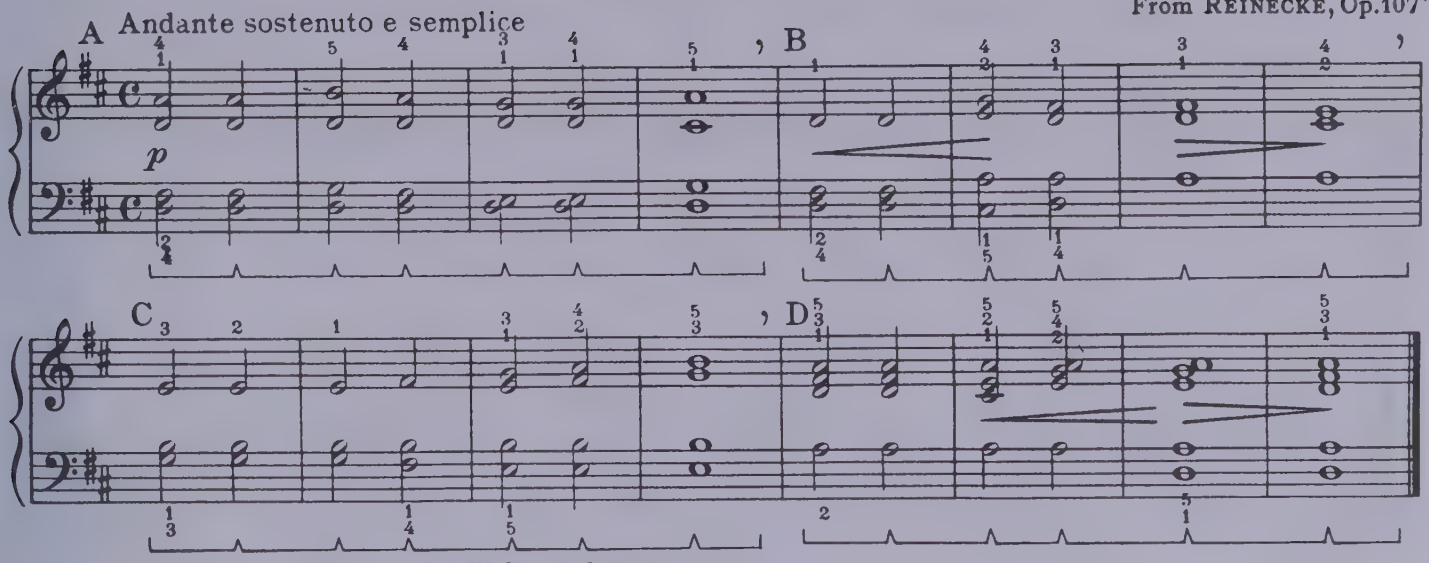
EXERCISE 10



No44. IN CHURCH

Form: A, B, C, D

From REINECKE, Op.107*

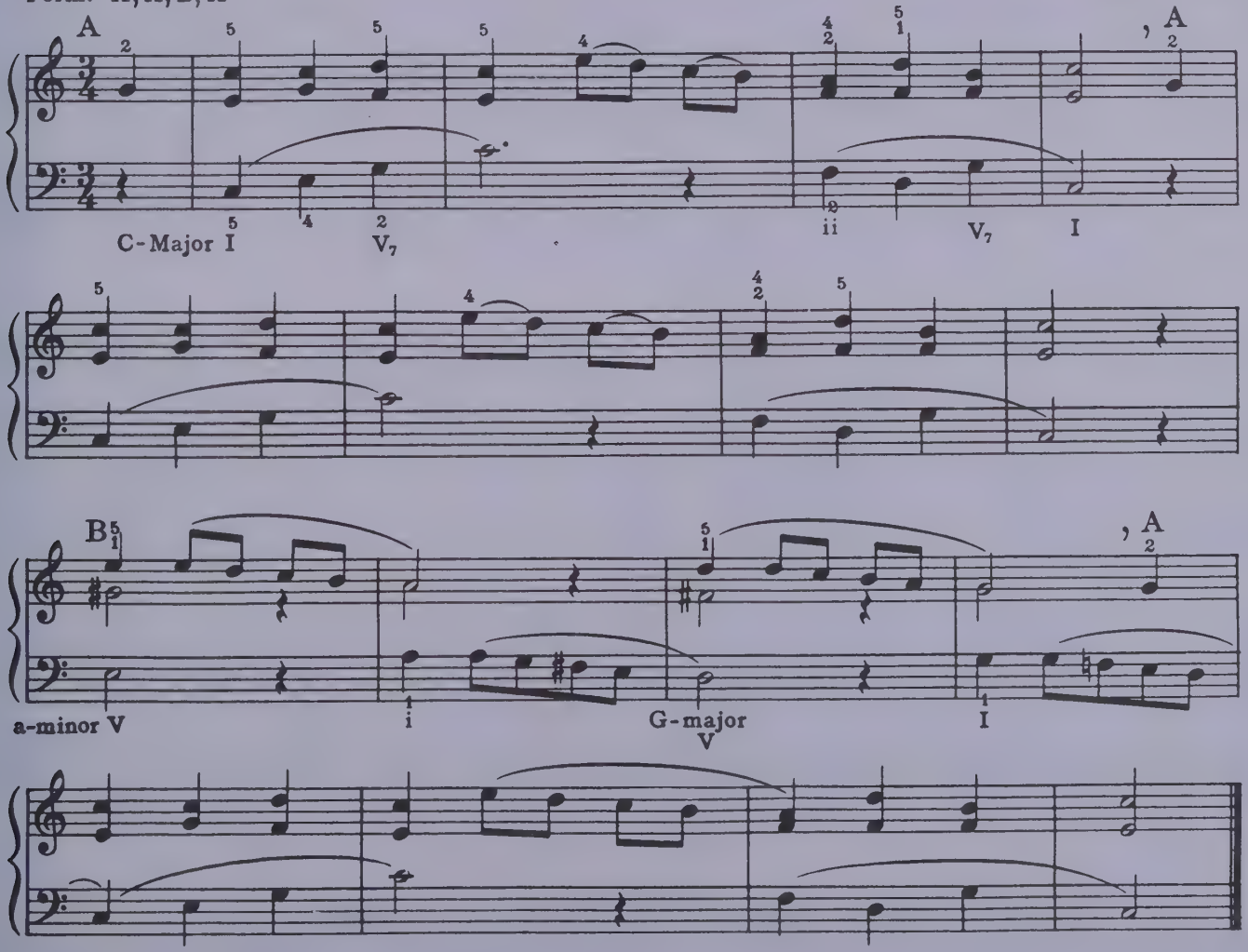


* By permission of Fr. Kistner and C. F. W. Siegel, Leipzig.

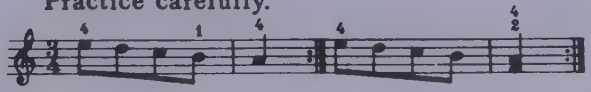
No45. DANCING SONG

Form: A, A, B, A

FOLK SONG



Practice carefully.

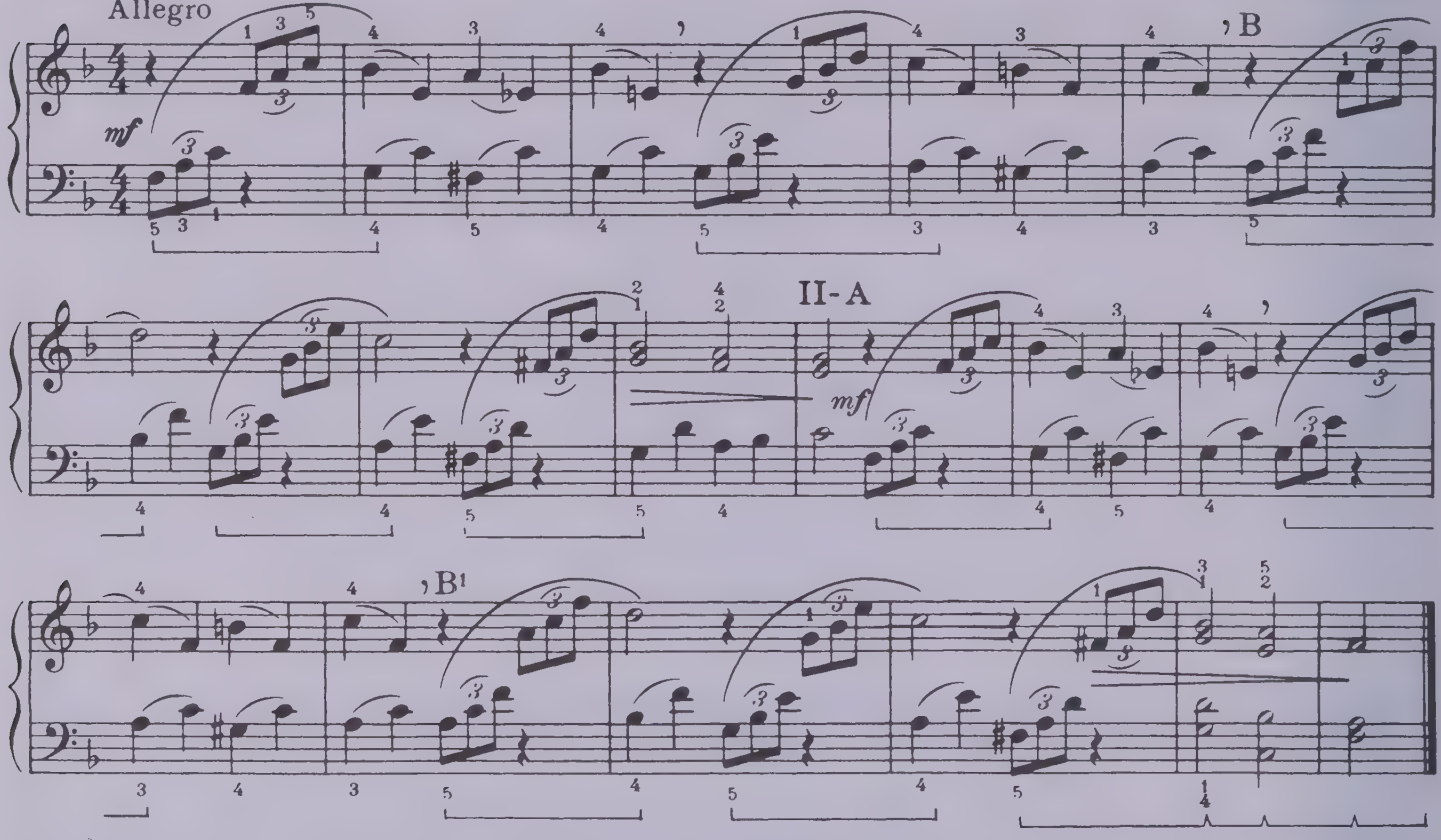


№46. THE SKATING RINK

Form: I-A, B } The entire piece is developed from one motive,
II-A, B¹ } the first two measures of I-A

I-A

N. LOUISE WRIGHT

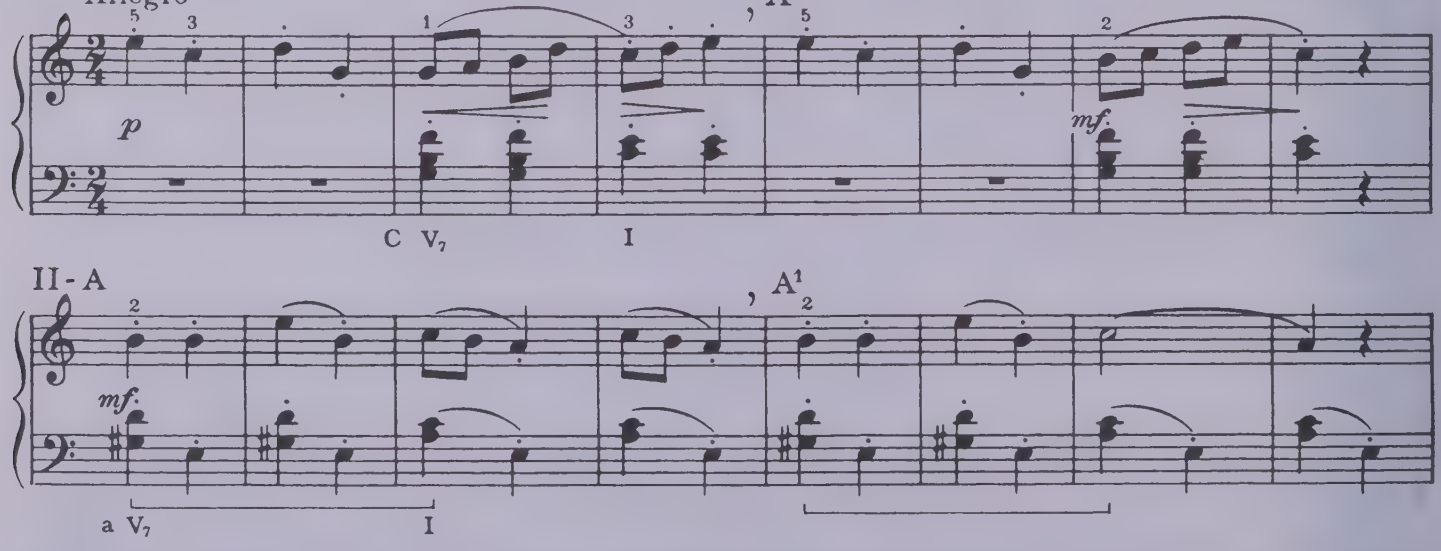


№47. THE HALL CLOCK

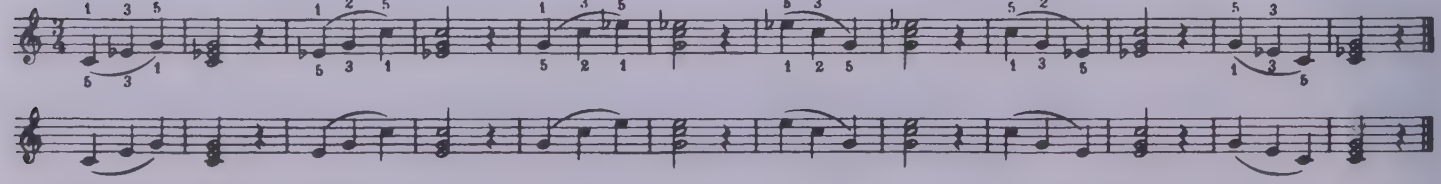
Form: I-A, A¹
II (new theme) A, A¹, A¹¹, A¹¹¹
III (first theme) A, A¹

I-A

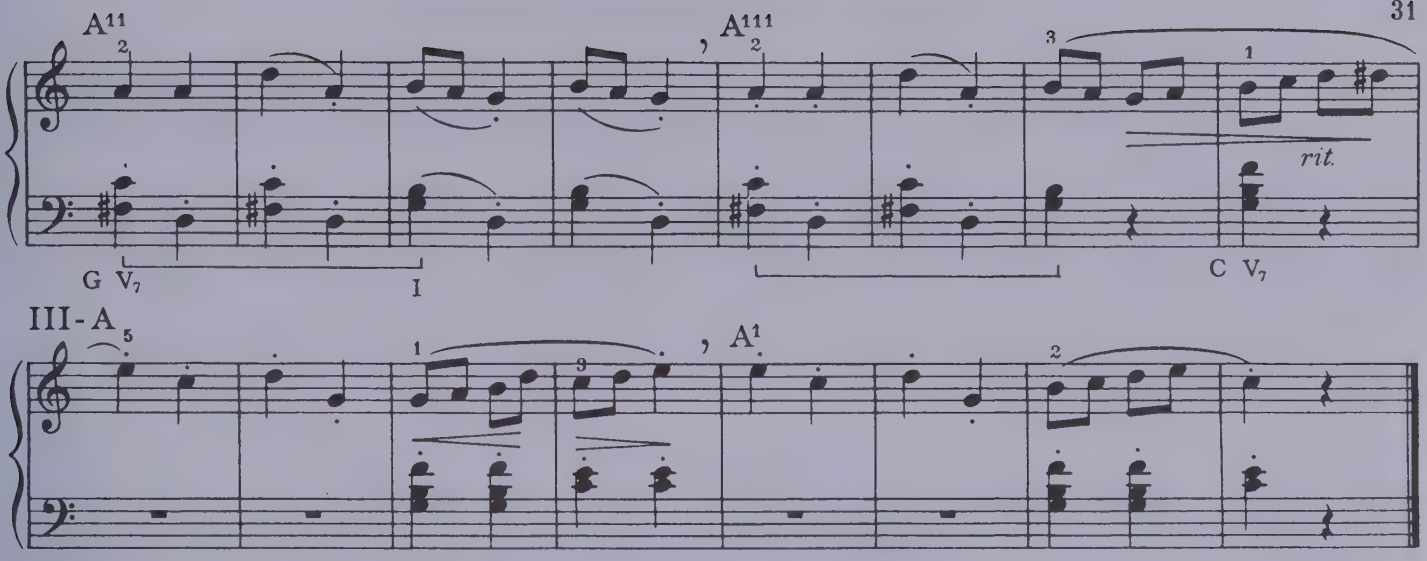
JUAN MASTERS



EXERCISE 11



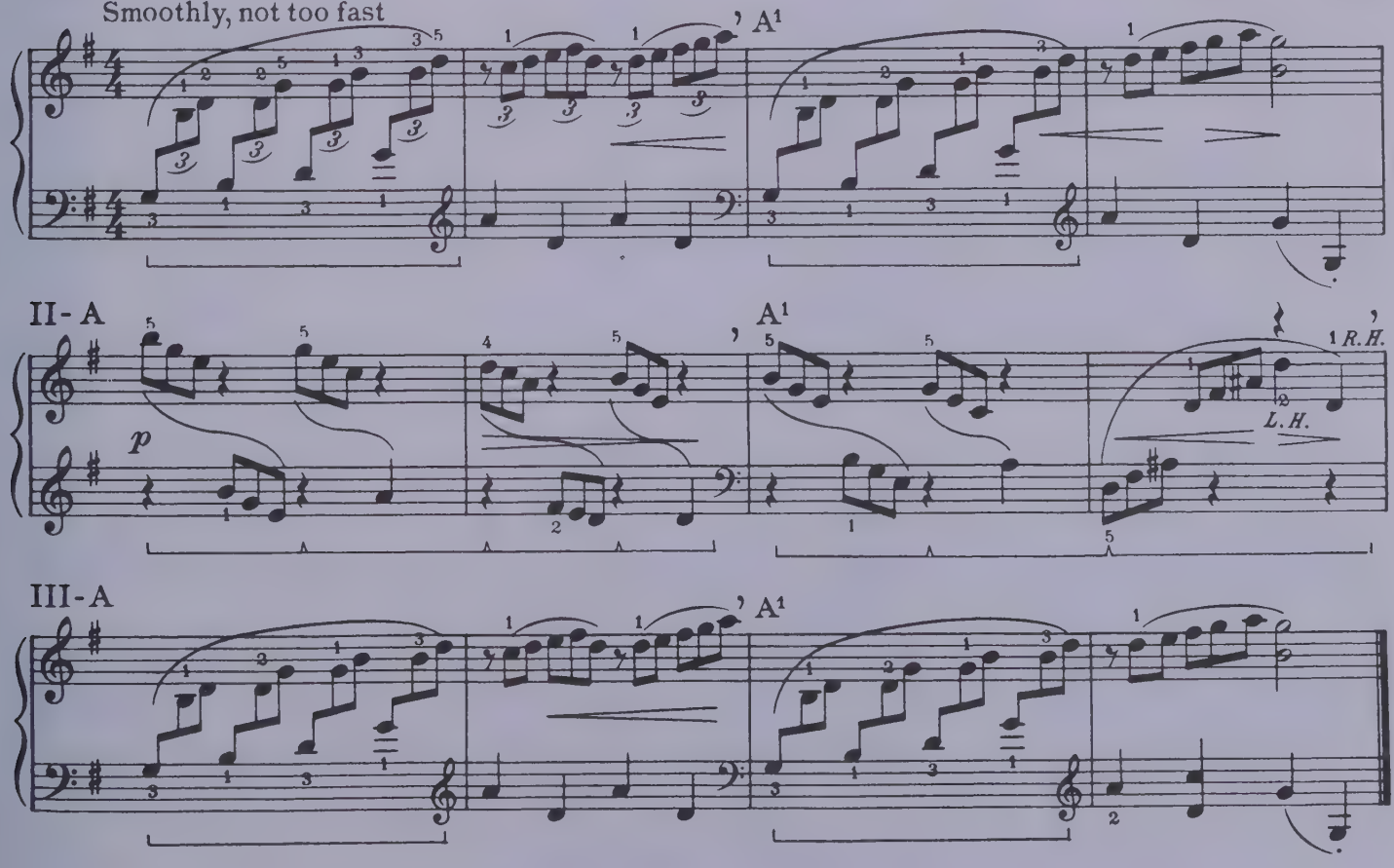
Continue chromatically through all keys.

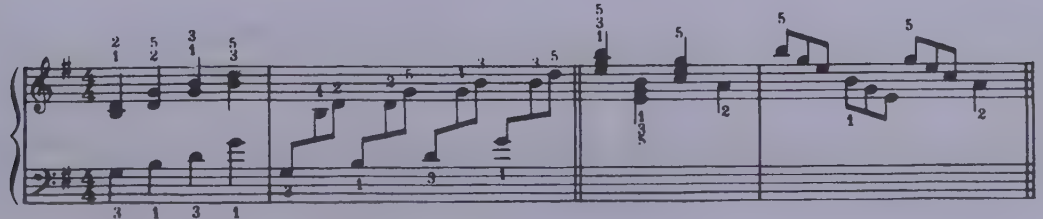


No48. THE BROOK

Three-part Form: I— A, A1
II— A, A1
III- A, A1

BUENTA CARTER





Practise other chord groups similarly

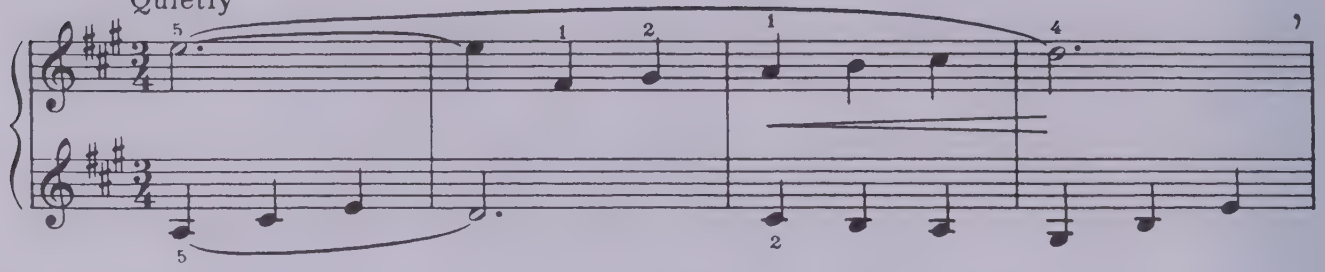
№49. A LITTLE SONG

Form: I- A, B, A, B¹
II (new theme) A, A¹
III (first theme) A, B¹

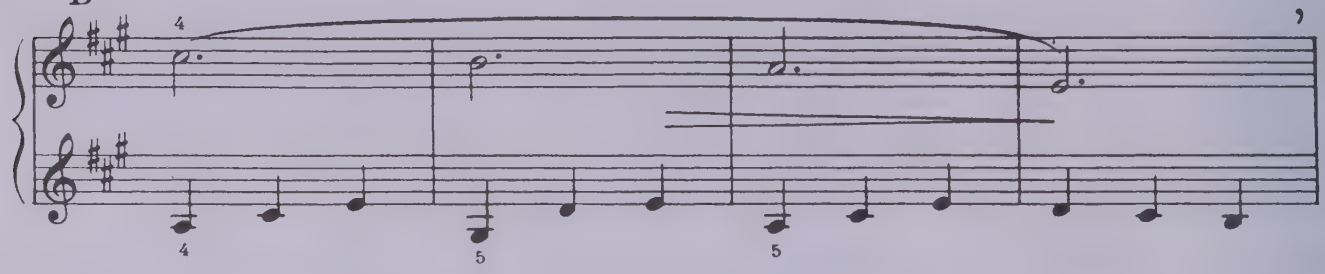
JAMES H. ROGERS

I-A

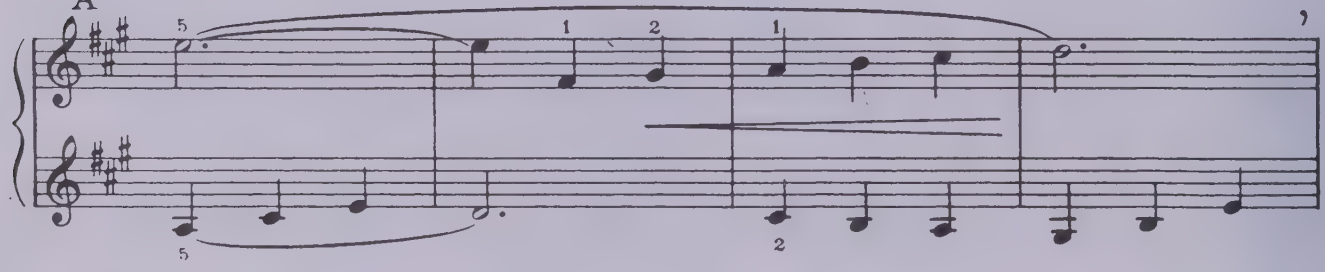
Quietly



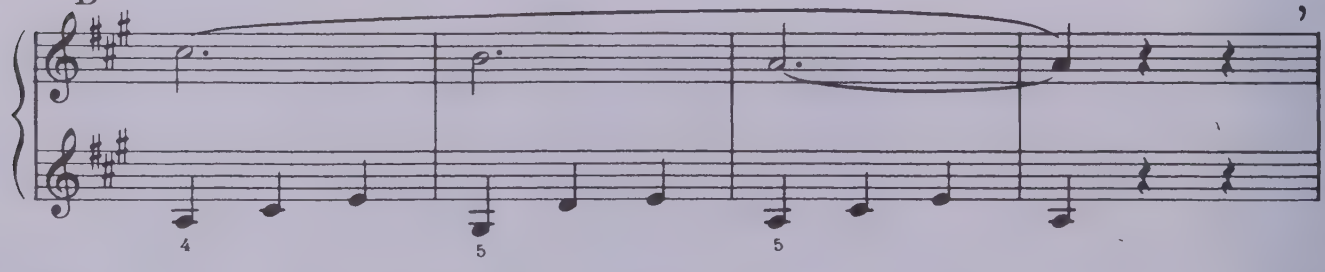
B



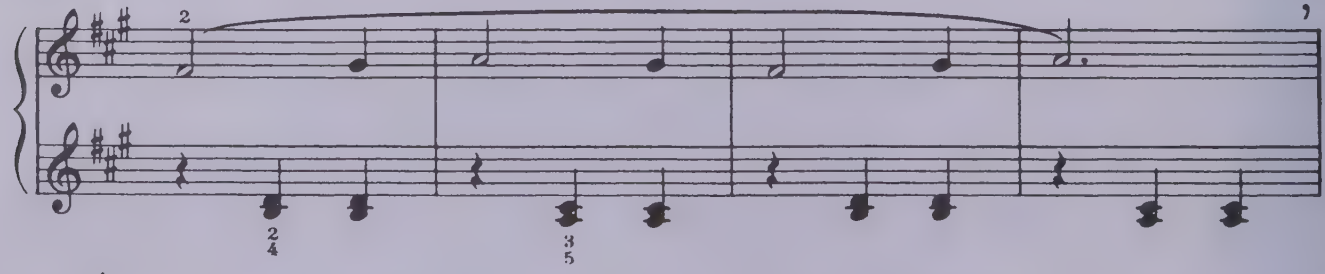
A



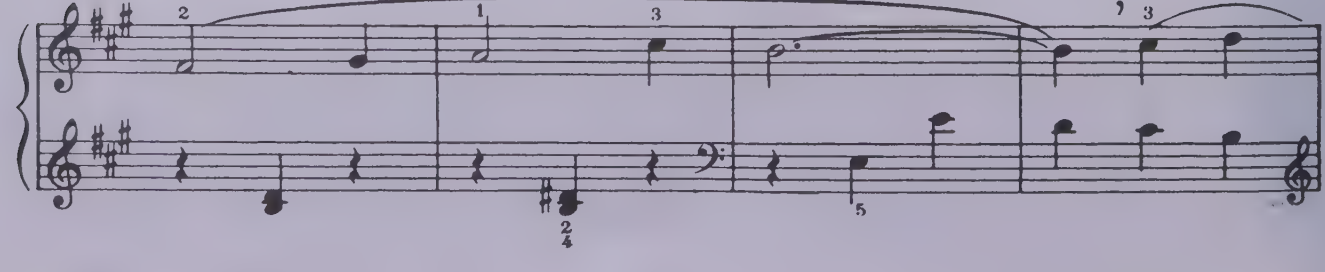
B¹



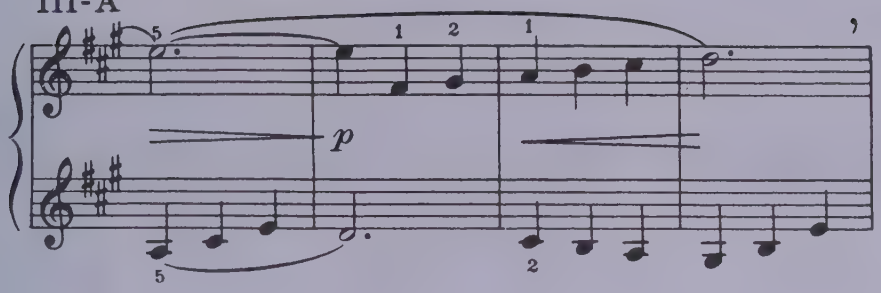
II-A



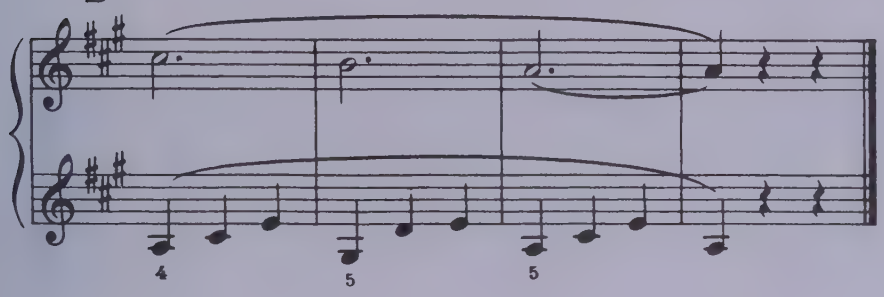
A¹



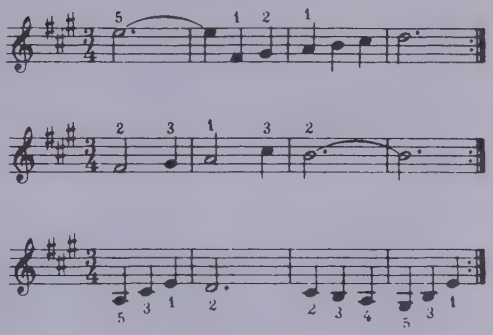
III-A



B¹

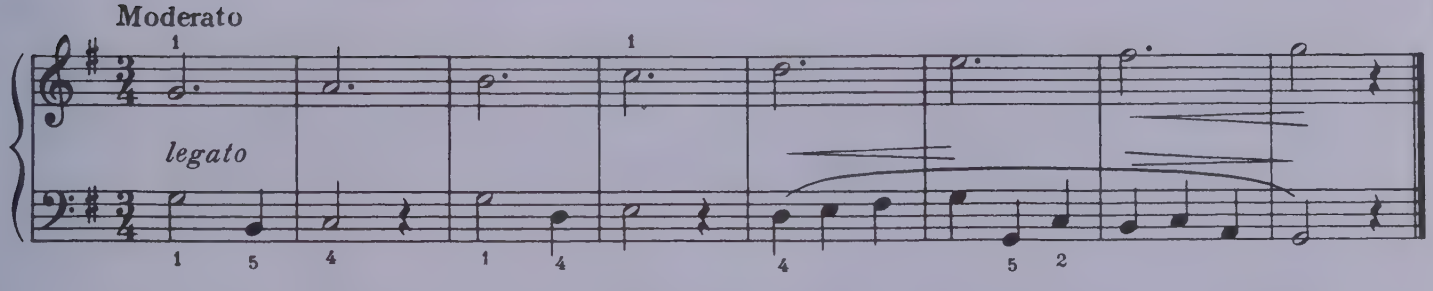


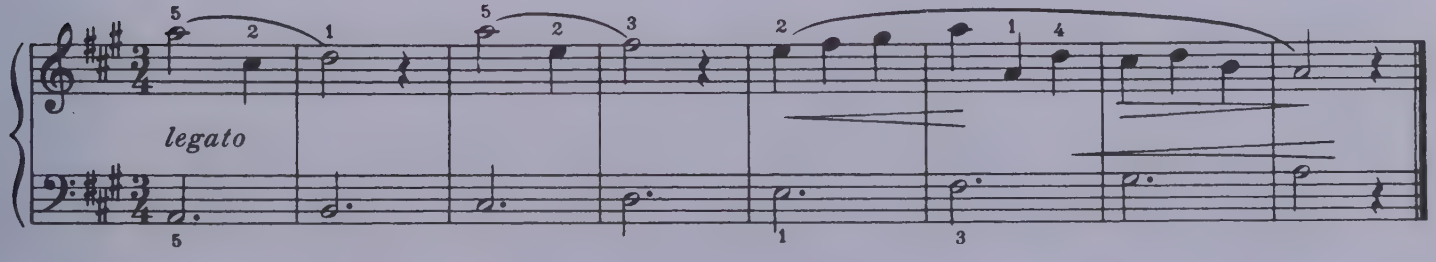
FINGERING PROBLEMS



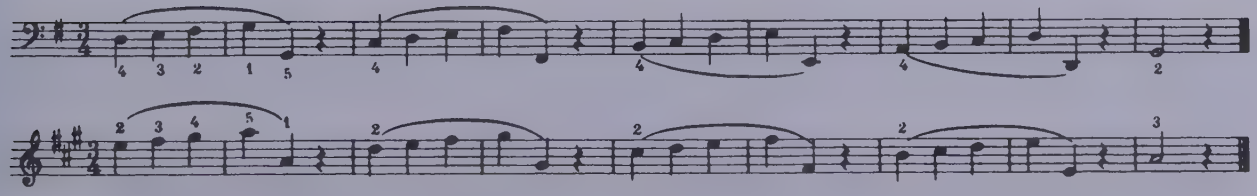
№50. FIRST DUETTO

Moderato





OCTAVE SKIP STUDIES

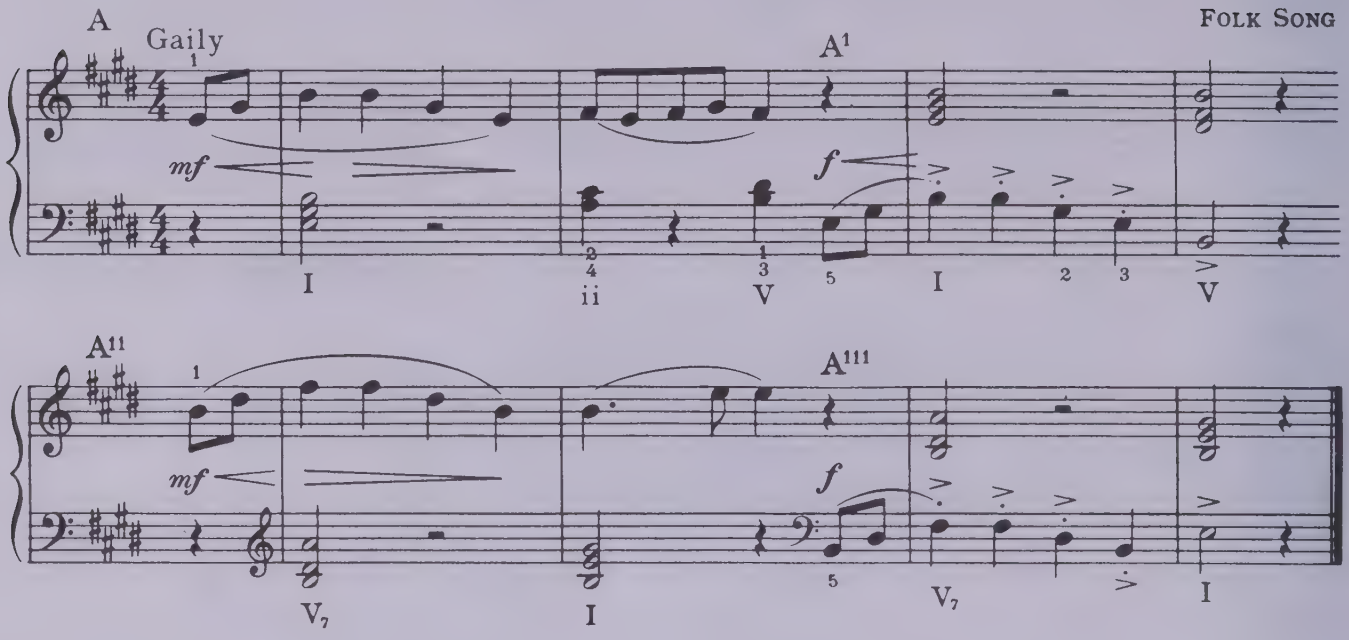


No 51. A CONVERSATION

BETTY, quietly = legato. JIMMIE, abruptly = staccato.

Form: A, A^1, A^{11}, A^{111}

FOLK SONG

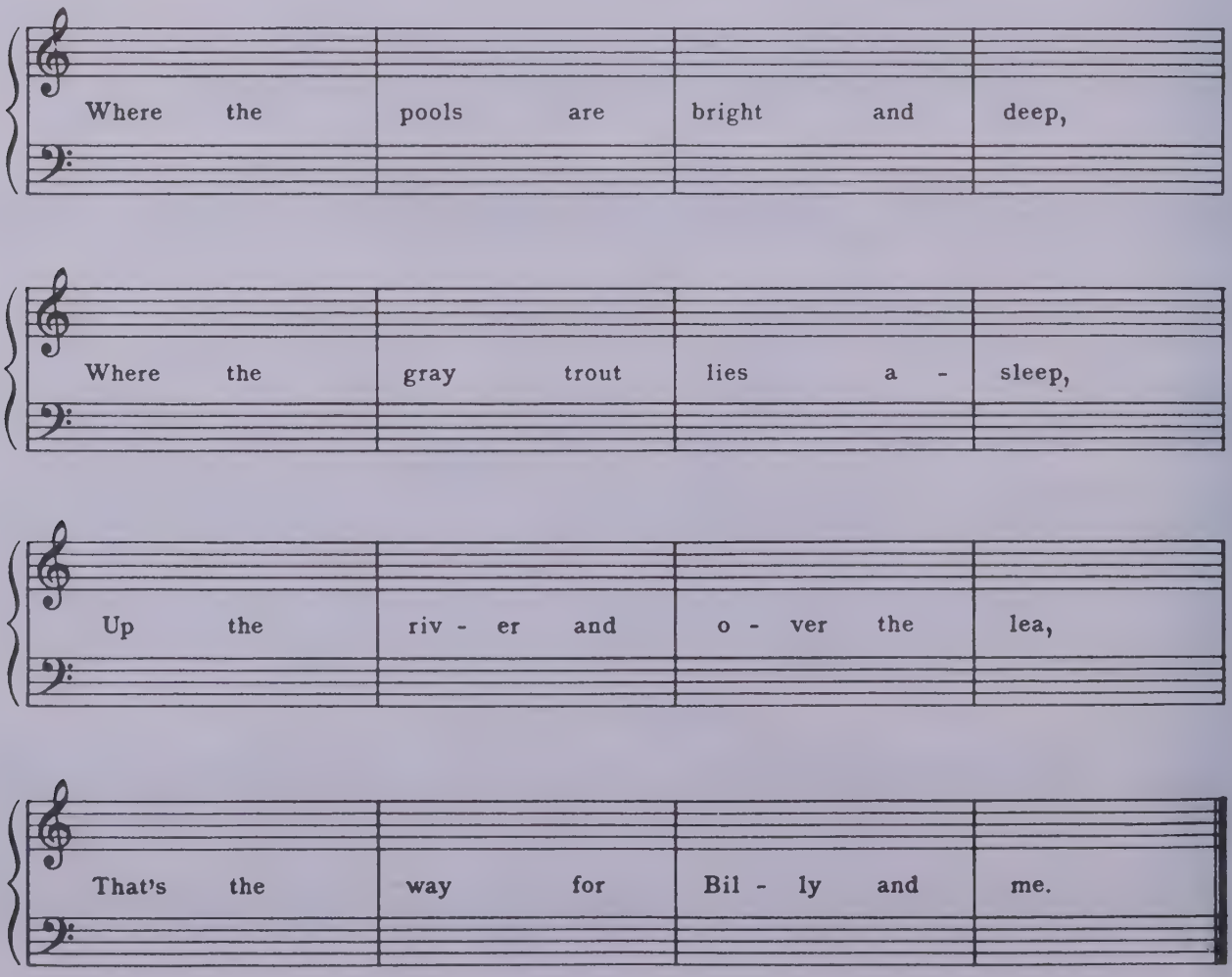


No 52. A BOY'S SONG

(Creative Study)

Form: ----------

Music by----------

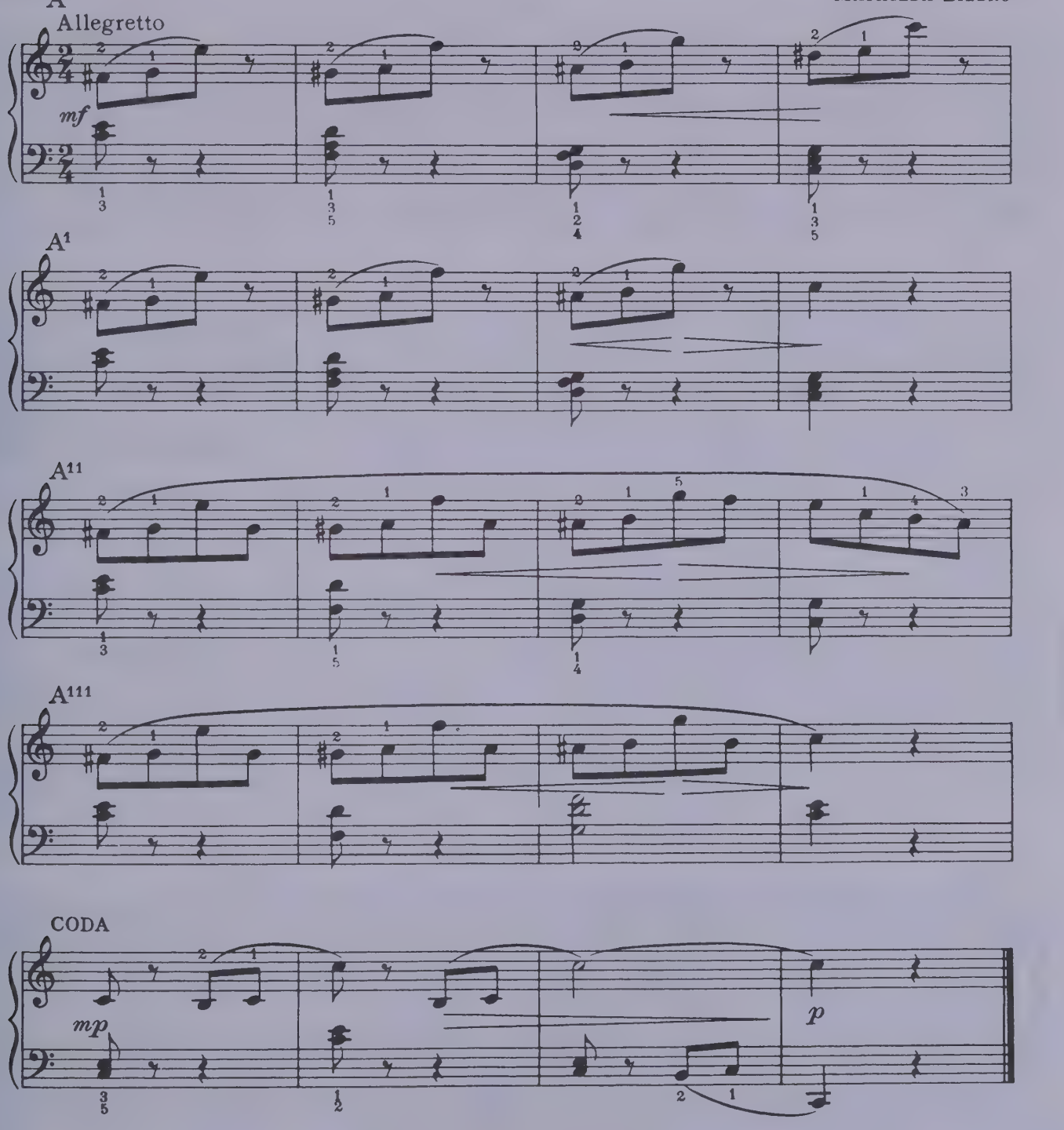


№53. BOB WHITE IS CALLING

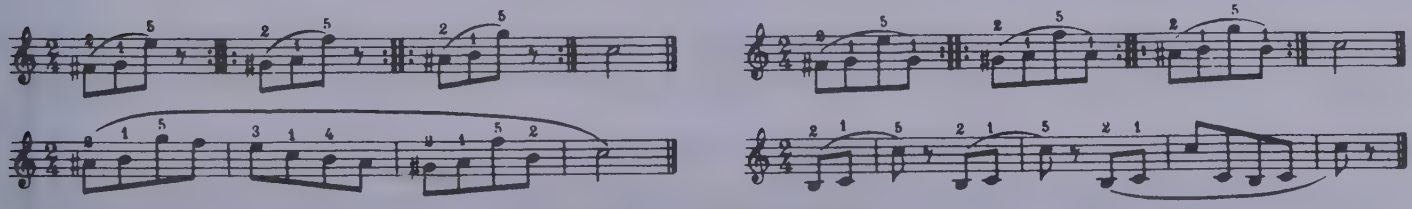
(Etude)

Form: A, A¹, A¹¹, A¹¹¹, Coda

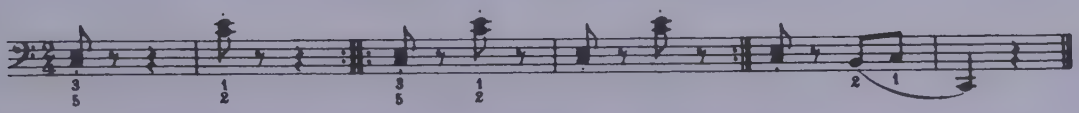
MATHILDA BILBRO



FINGER CROSSING STUDIES



STUDY IN CHORD SKIPS

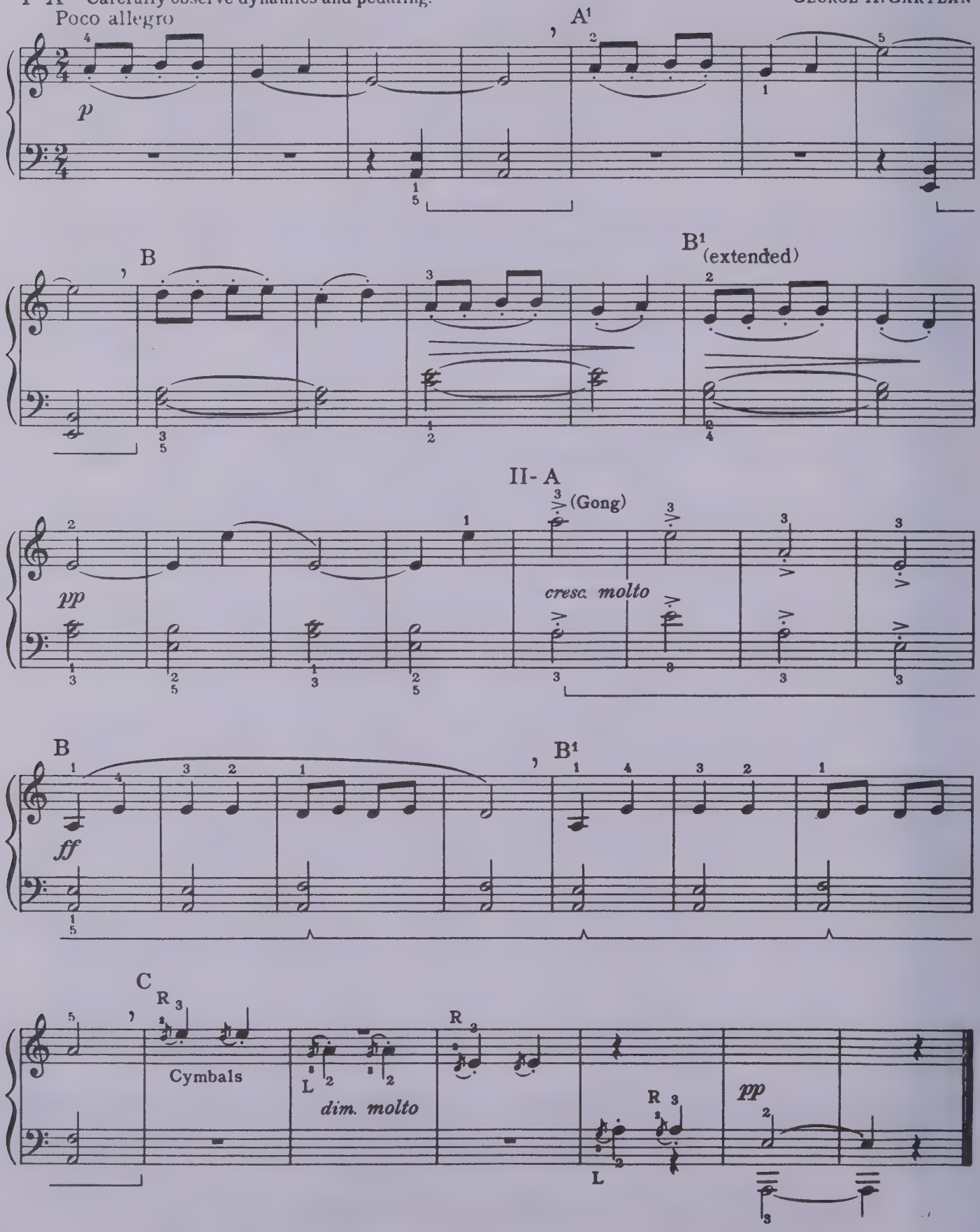


№54. IN A CHINESE THEATER

Form: I- A, A¹, B, B¹
II- A, B, B¹, C

I- A Carefully observe dynamics and pedaling.

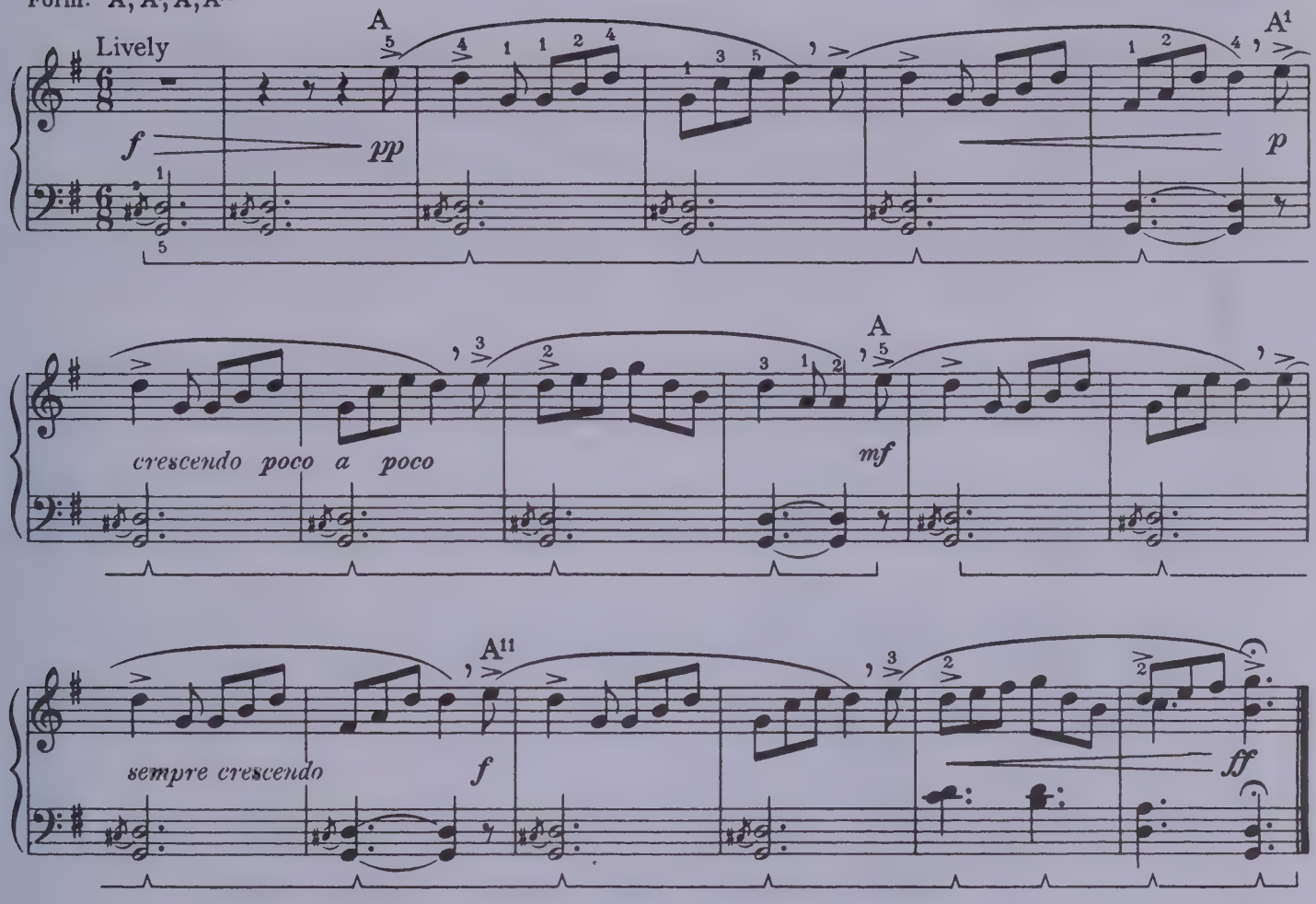
GEORGE A. GARTLAN



№55. A BIT OF KILKENNY

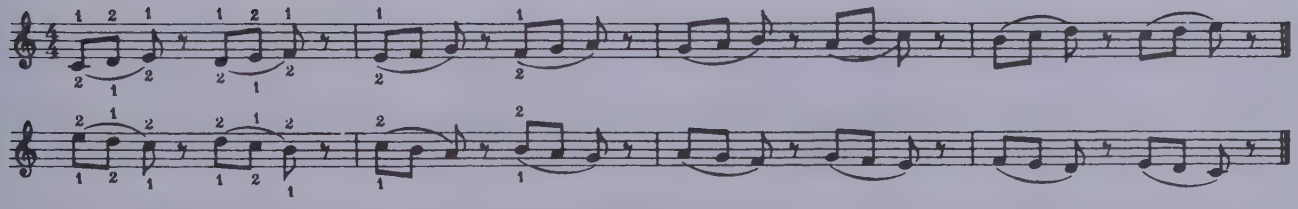
Form: A, A¹, A, A¹¹

From a Folktune

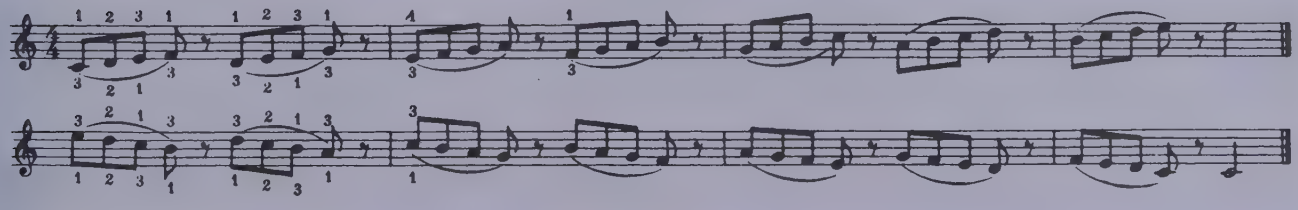


SCALE PREPARATORY EXERCISES

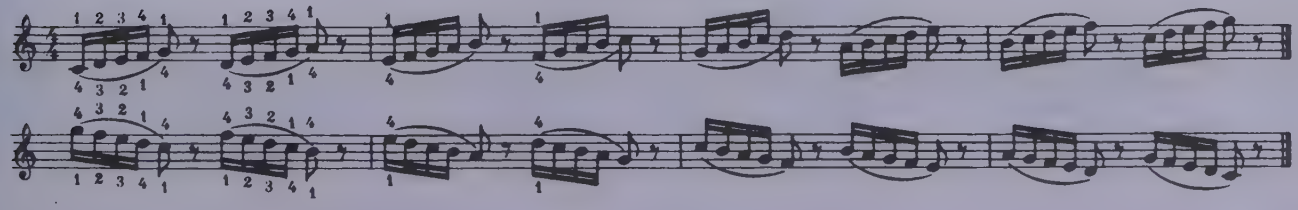
EXERCISE 12



EXERCISE 13



EXERCISE 14



№56. SONG OF THE BIRD

Form: Three-part Form

BUENTA CARTER

I

Poco allegro

mf

II

p

cresc.

III

dim. e rit.

mf a tempo

f

dim.

EXERCISE 15 (TRILL STUDY)

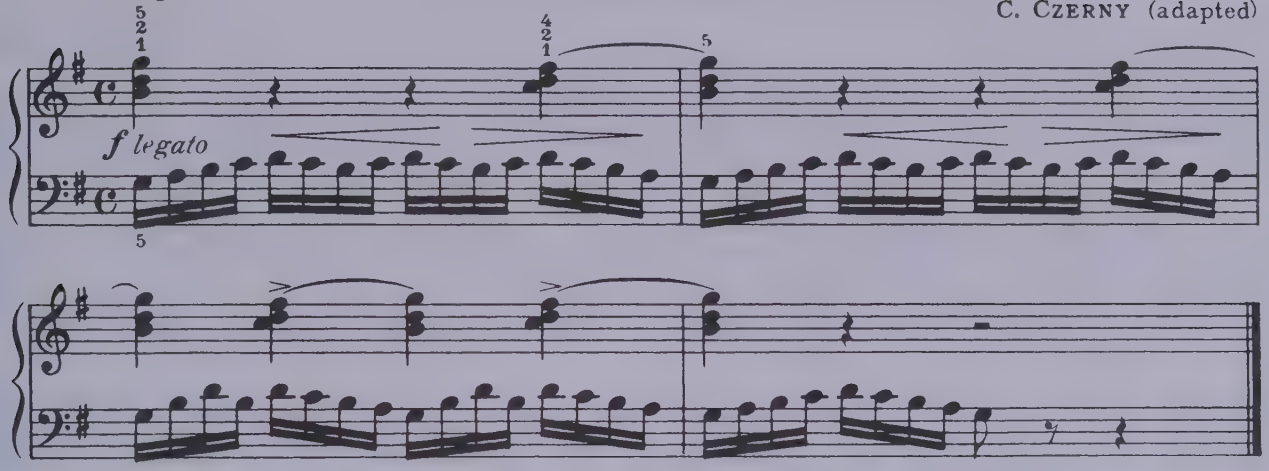
Play also with other fingers.

№57. ETUDE №1

Allegro

(Carefully observe slurring in the chord progressions)

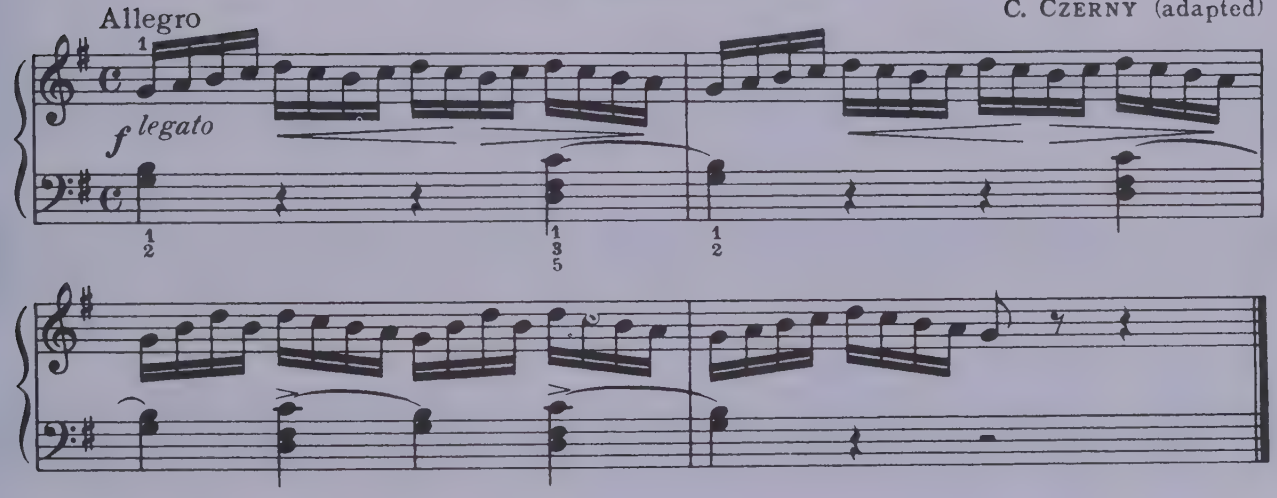
C. CZERNY (adapted)



№58. ETUDE №2

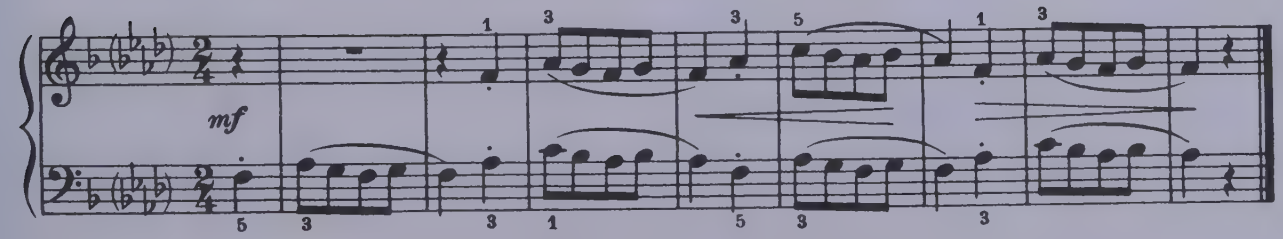
Allegro

C. CZERNY (adapted)



№59. LITTLE CANON

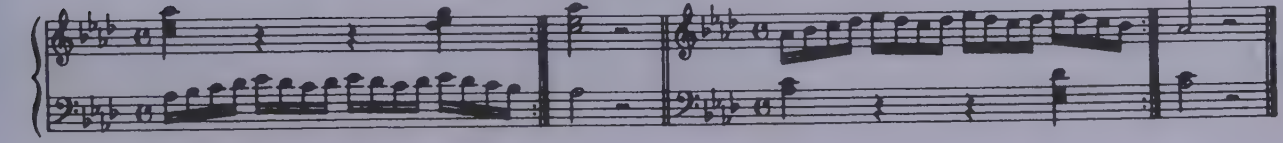
KUNZ



This study should be played both in F major and f minor. Transpose also to other keys.

STUDIES IN TRANSPOSITION

Ascending chromatically, play in all keys



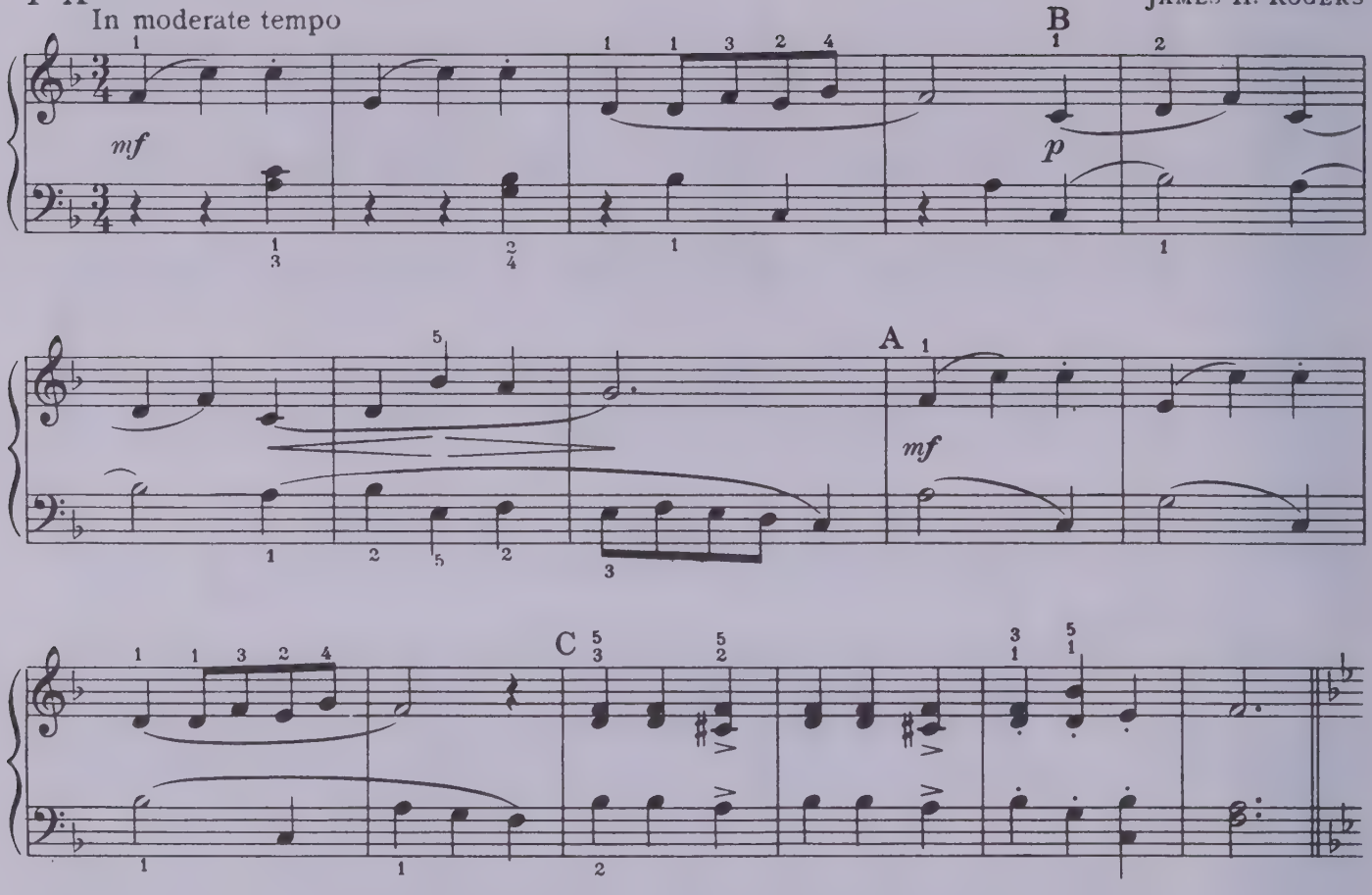
Form: I — F major, A, B, A, C
II — B-flat major, A, B
III — F major, A, C (repetition of second half of Part I)

No. 60. MINUET

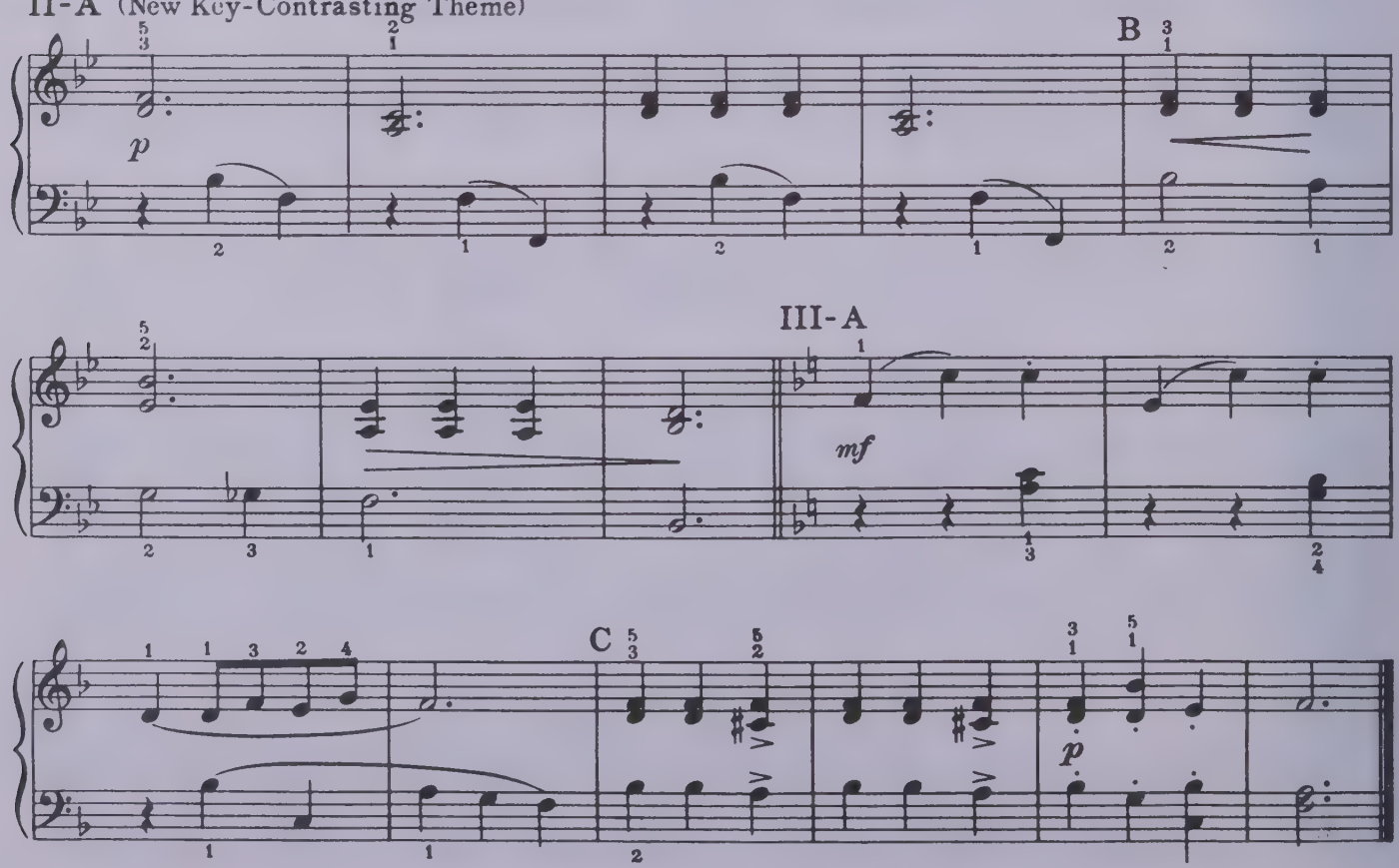
JAMES H. ROGERS

I-A

In moderate tempo



II-A (New Key-Contrasting Theme)



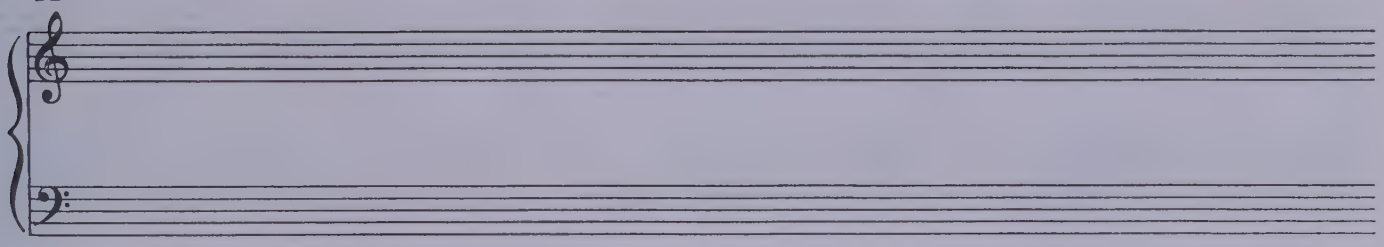
№61. MINUET

(Creative Study)

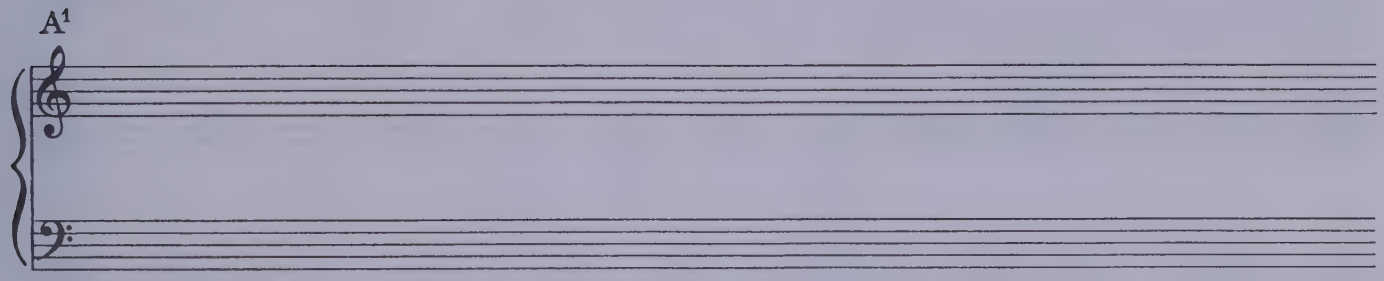
Form: A, A¹, B, A¹

An original composition

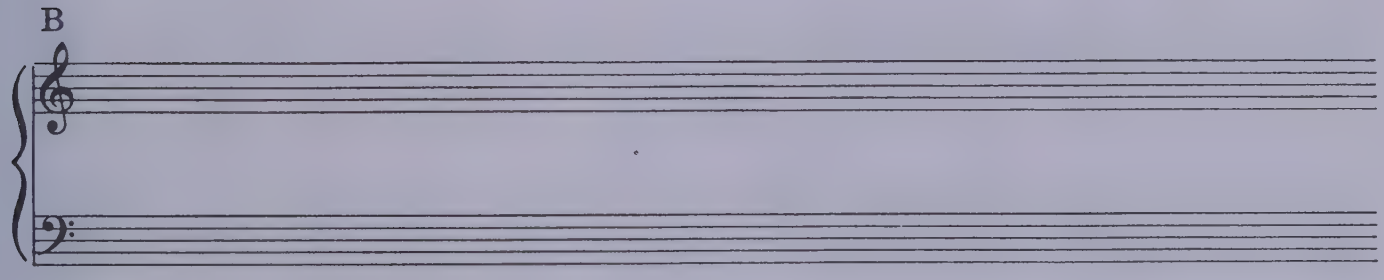
A



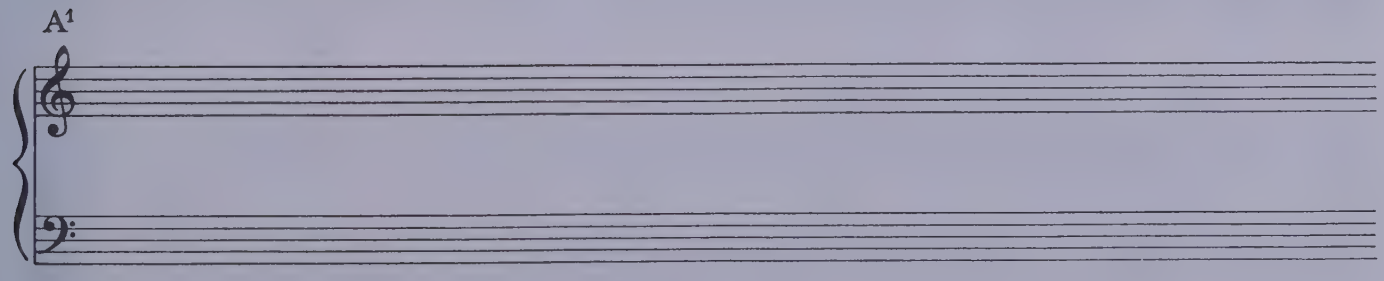
A¹



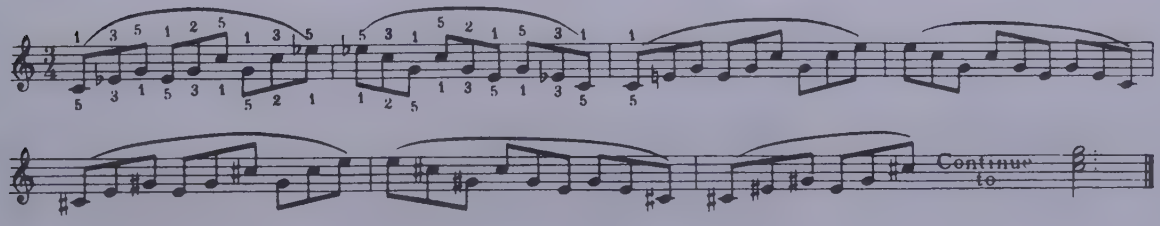
B



A¹



EXERCISE 16



№62. THE JOLLY TAR

Form: Three-part Form

L. LESLIE LOTH

I

Allegretto *(lively)*

f

I V

IV V IV V

II

sempre f e giocoso

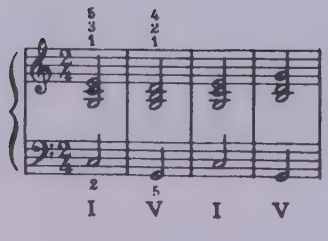
V7 III

a tempo

I

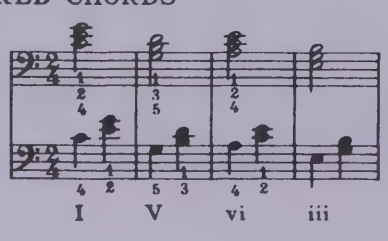
vi iii ii

FIGURED CHORDS



I V I V

Continue through first sixteen measures.



I V vi iii

Reduce the chords of the last eight measures to their simple form.

Dear Children,

Most of the chords in "The Jolly Tar" have been indicated by numerals.

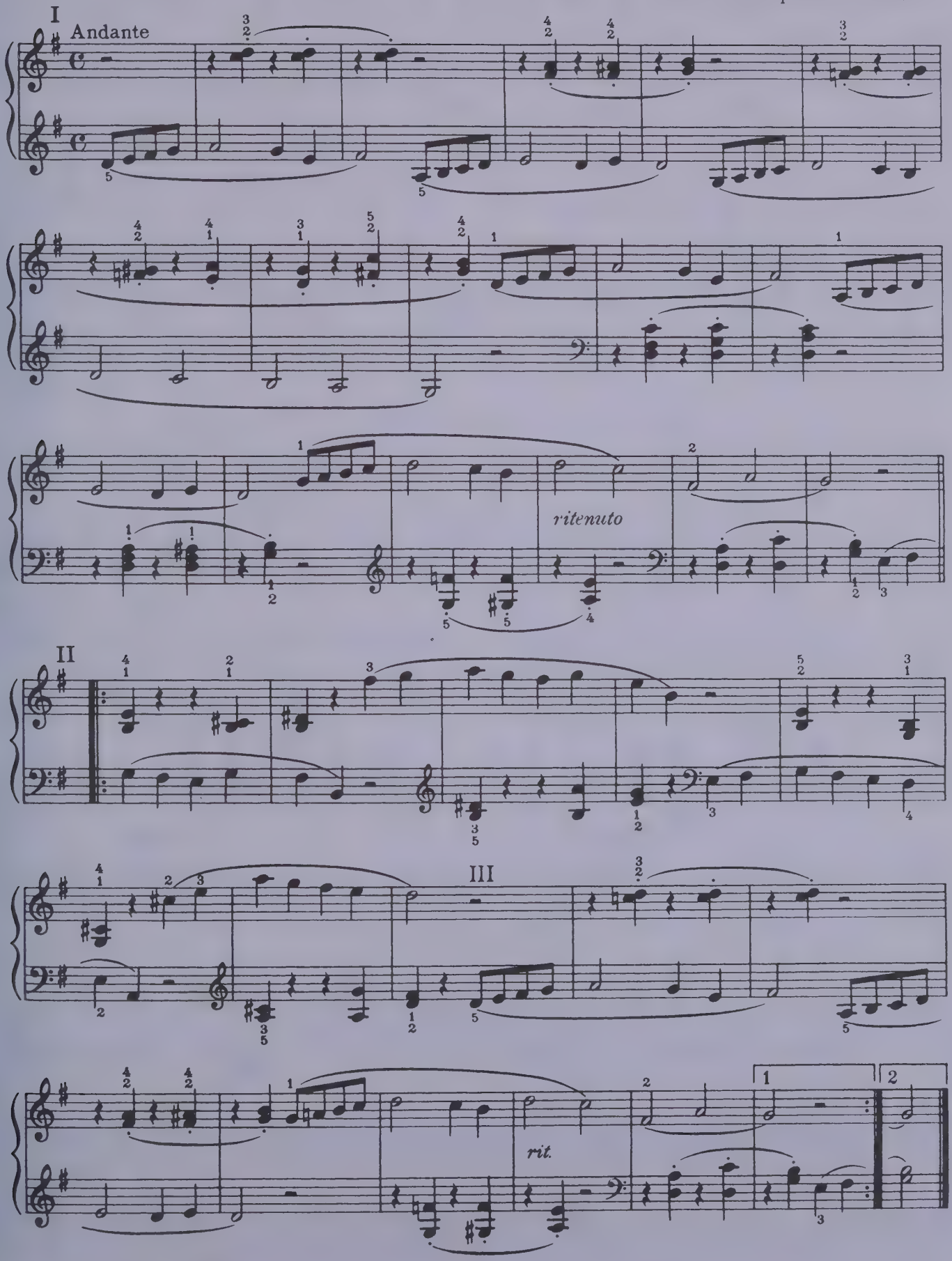
Can you fill in the numerals indicating all the other chords?

Your Friends

No. 63. ROMANCE

Form: Three-part Form

Adapted from ARMAND

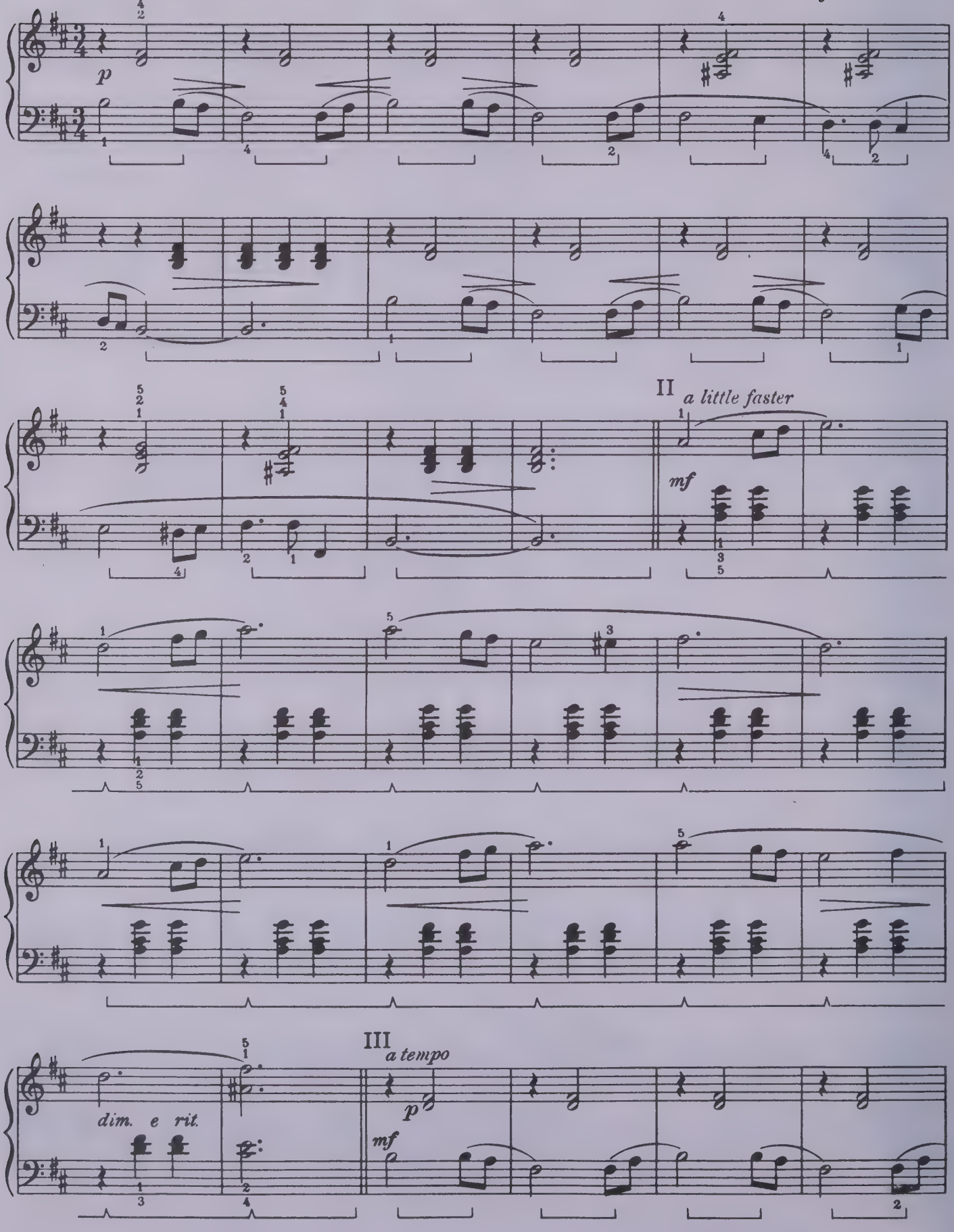


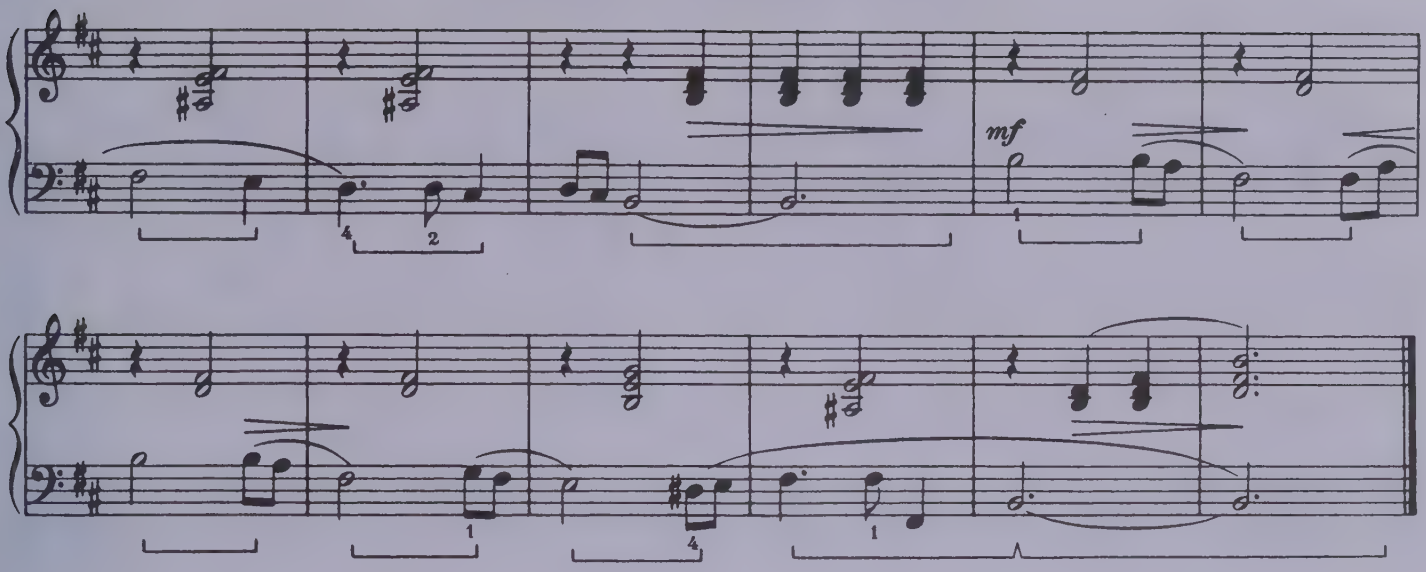
№64. IN OLD JAPAN

Form: Three-part Form

I Graceful waltz time

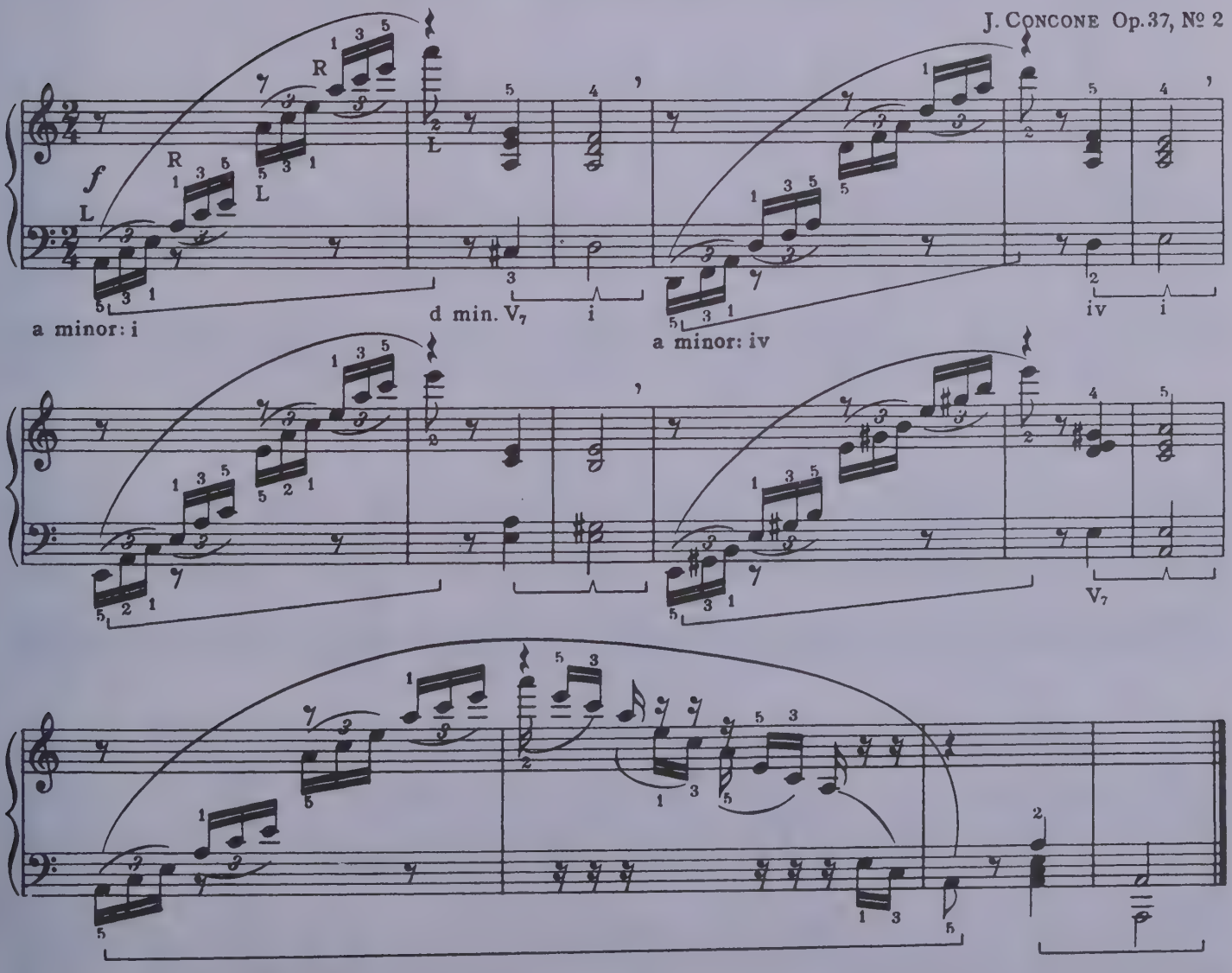
JUAN MASTERS





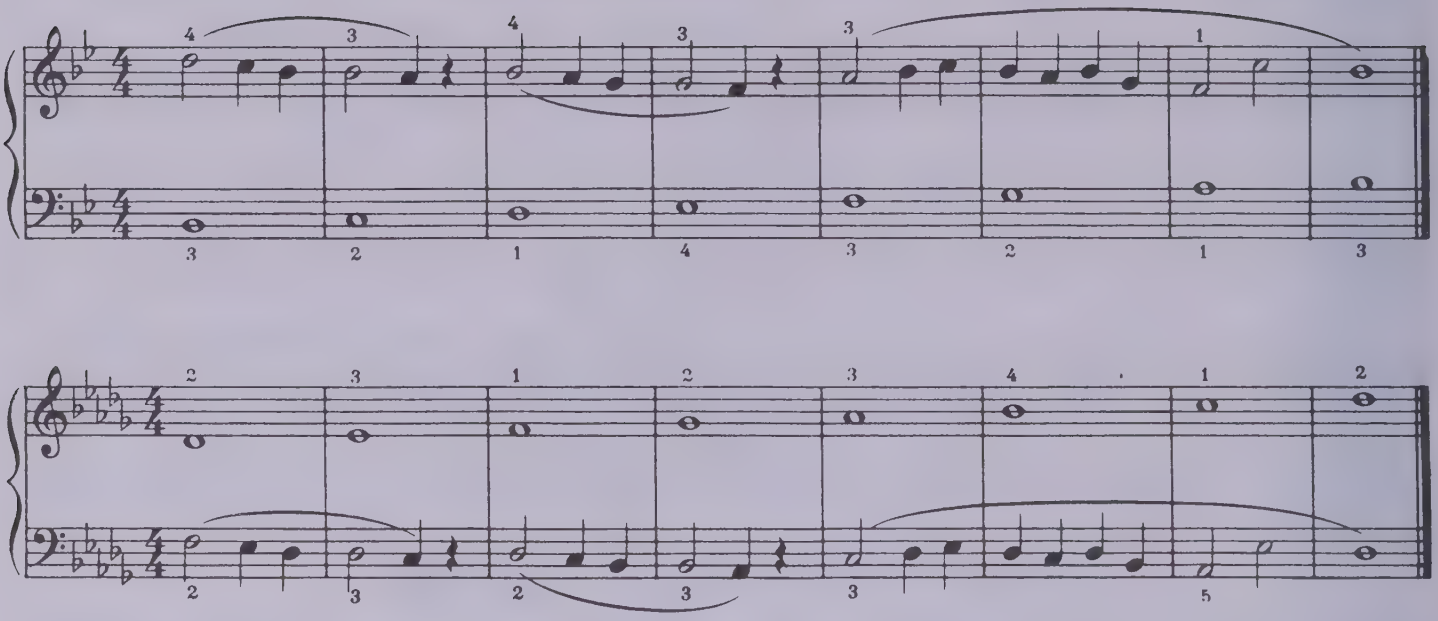
№65. PRELUDE IN A MINOR

J. CONCONE Op. 37, № 2



This entire piece is built from one motive, an arpeggio and two chords, as shown in the first phrase. The form of the piece is: Four three-measure phrases and one four-measure phrase.

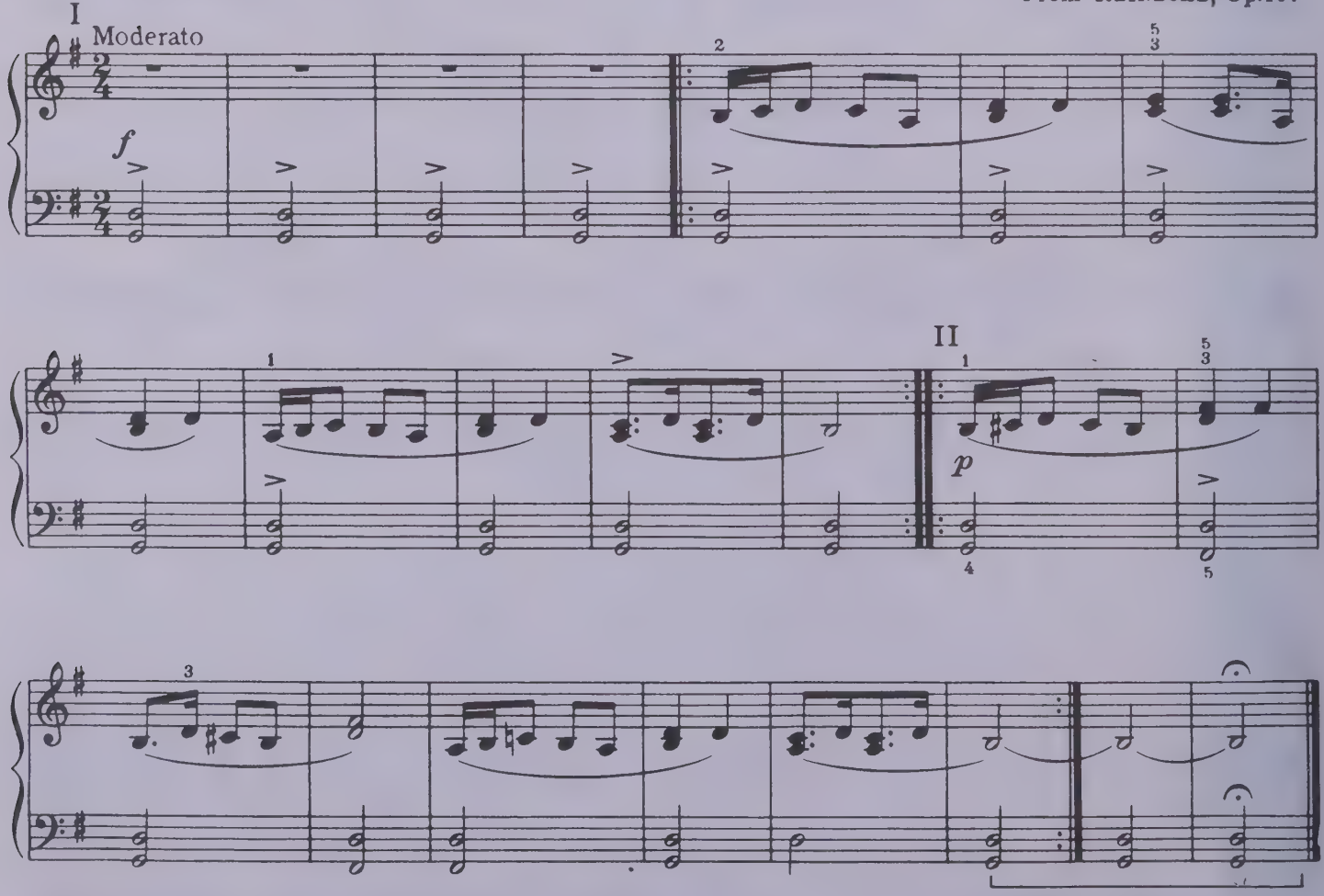
№66. SECOND DUETTO



№67. THE ORGAN GRINDER

Form: Two-part Form

From REINECKE, Op.107*



* By permission of Fr Kistner and C. F. W. Siegel, Leipzig.

2nd time, Ped.

№68. HORNPIPE

Form: A, A¹, B, A¹, Coda

E. MARKHAM LEE*

A
Lively

f rather detached

A¹

B

A¹

CODA

p

p

mf

*From "Ten Little Pieces" by E. Markham Lee *(Oxford University Press)*

EXERCISE 17 (MAJOR SCALES)

EXERCISE 18

Continue as in Exercise 16

EXERCISE 19

Continue with C major, c sharp minor, and successive keys chromatically.

EXERCISE 20

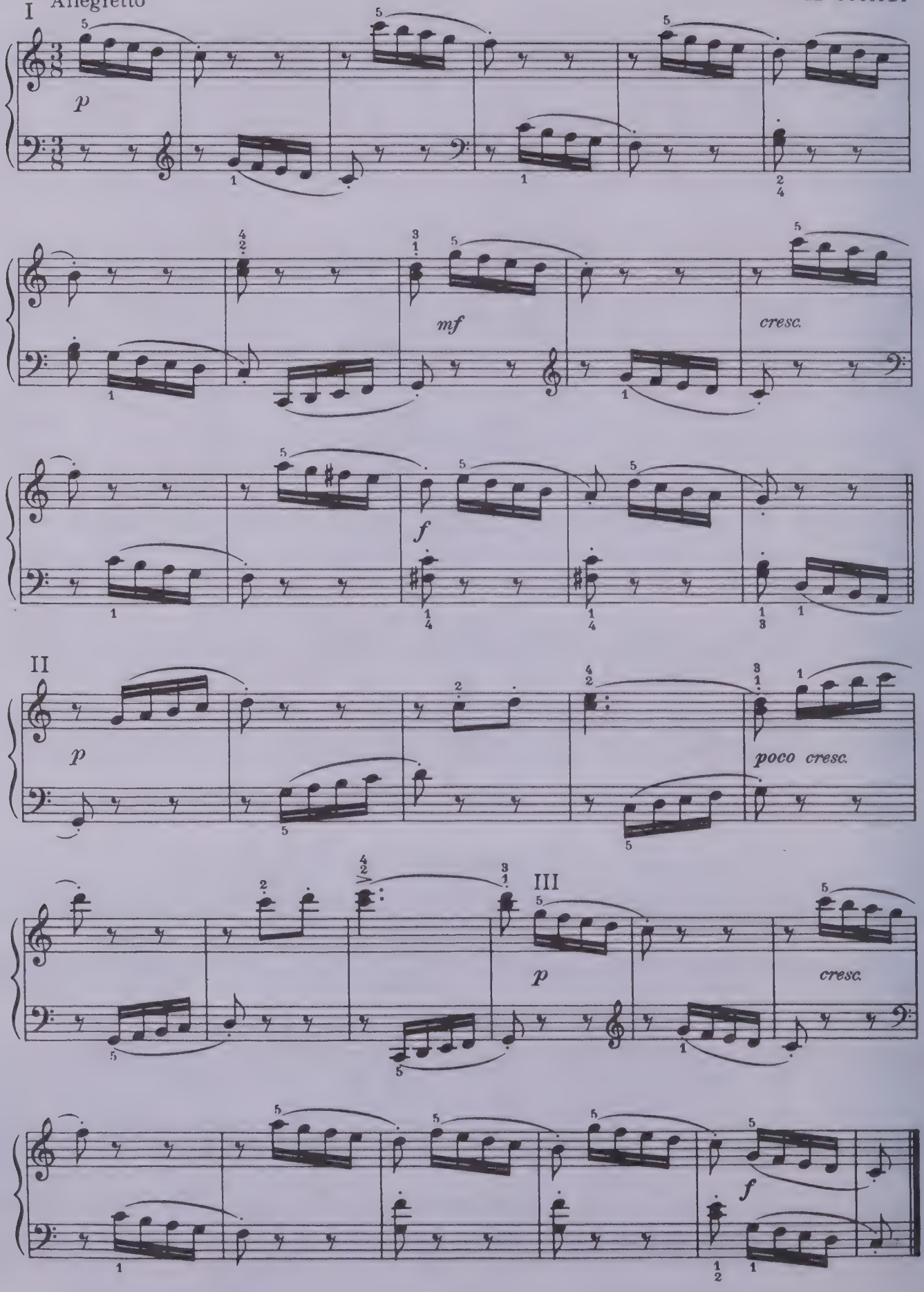
Continue to

No. 69. ETUDE

Form: Three-part Form

F. LE COUPPEY

I Allegretto

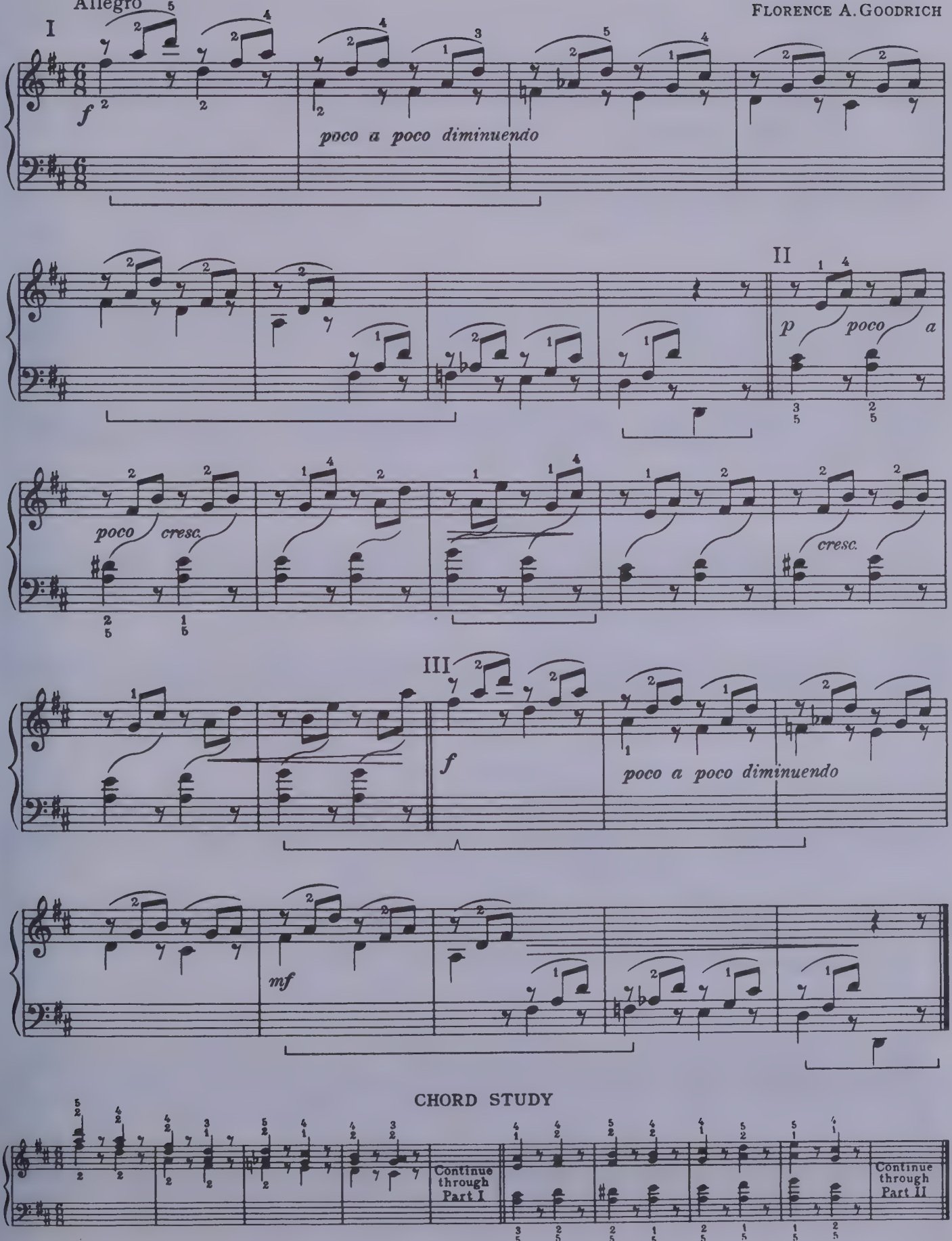


№ 70. THE AUTO RIDE

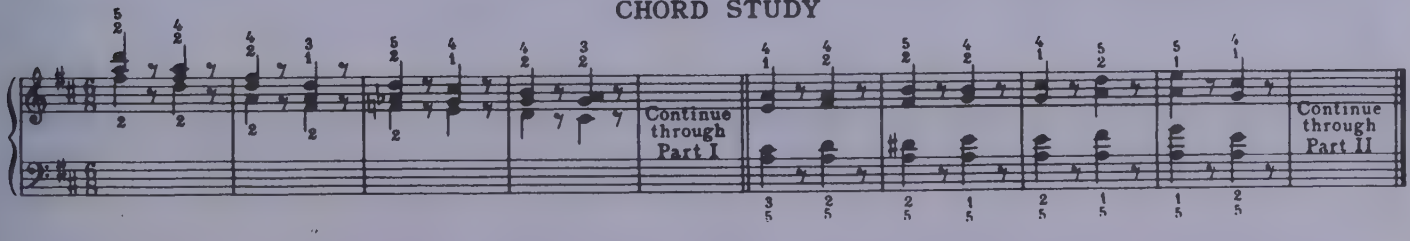
Form: Three part Form

Allegro

FLORENCE A. GOODRICH



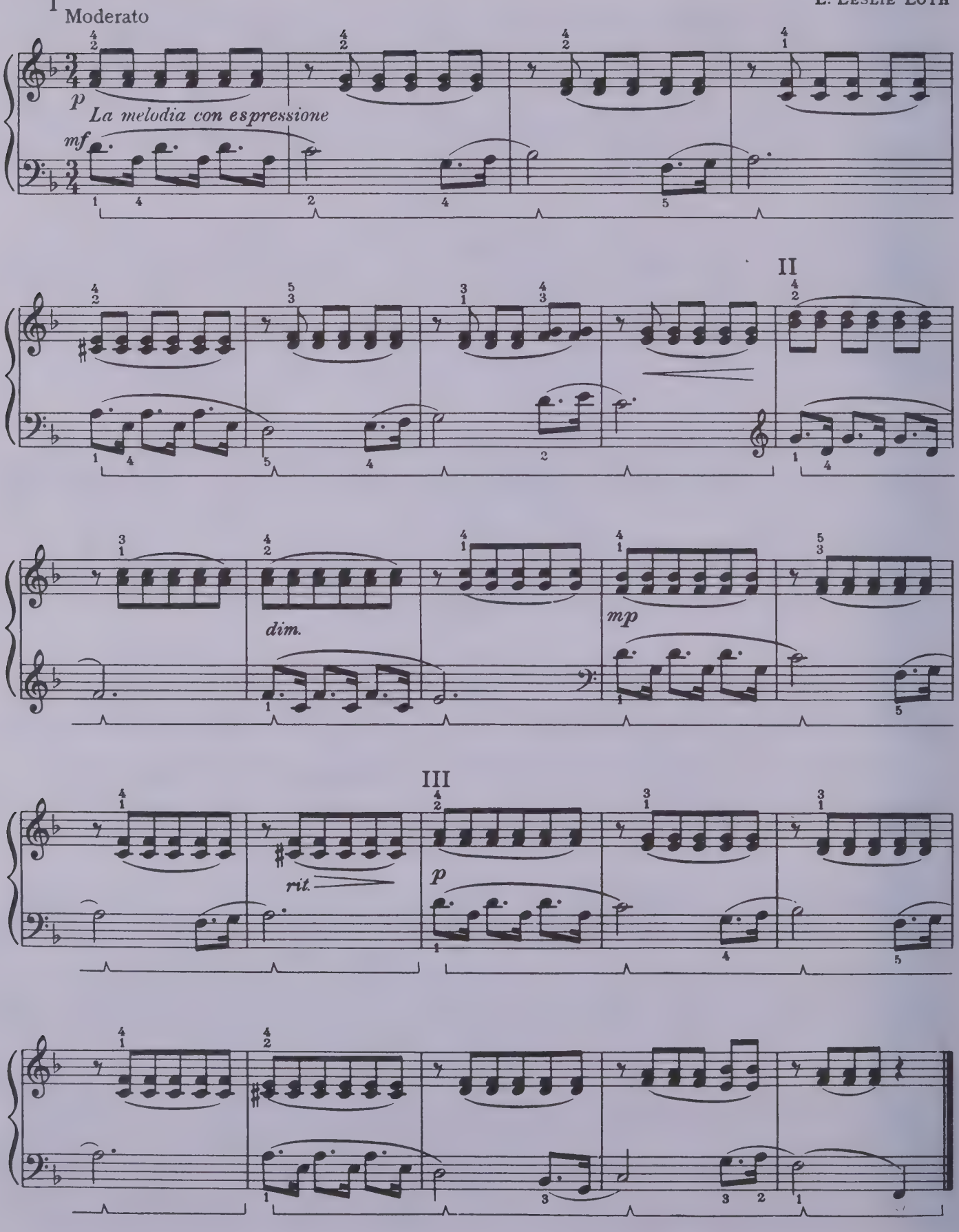
CHORD STUDY



No. 71. THE SAILOR'S SONG

Form: Three-part Form

L. Leslie Loth

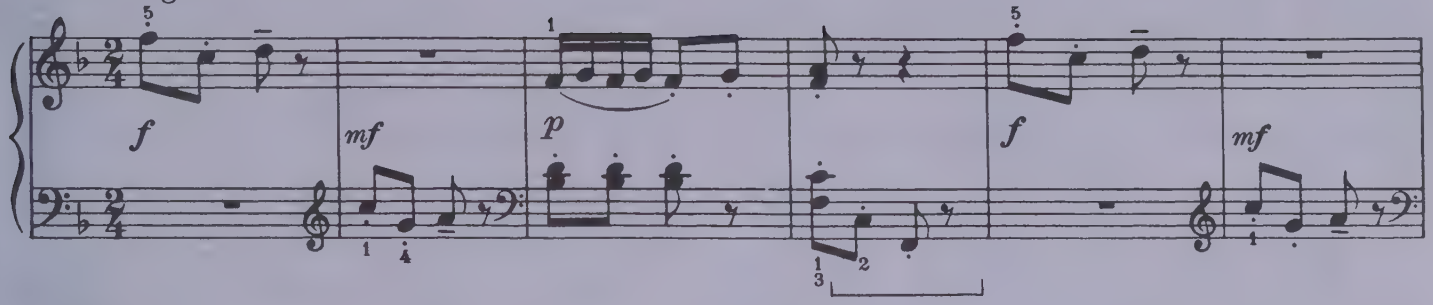


№72. FOLLOW ME

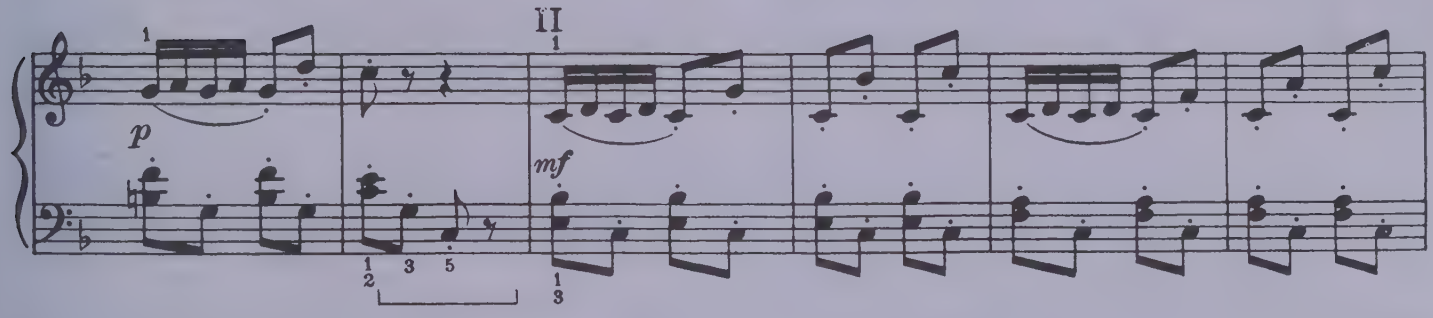
Form: Three-part Song Form

I Allegro

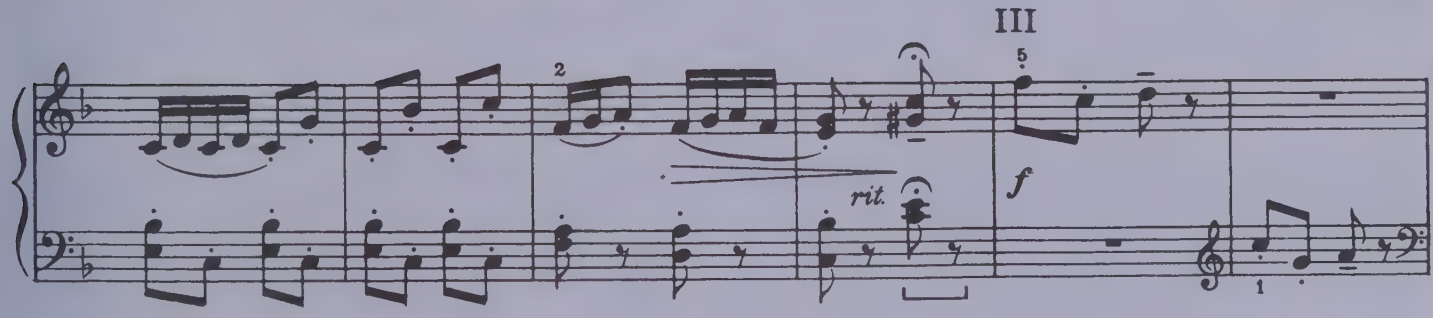
JUAN MASTERS

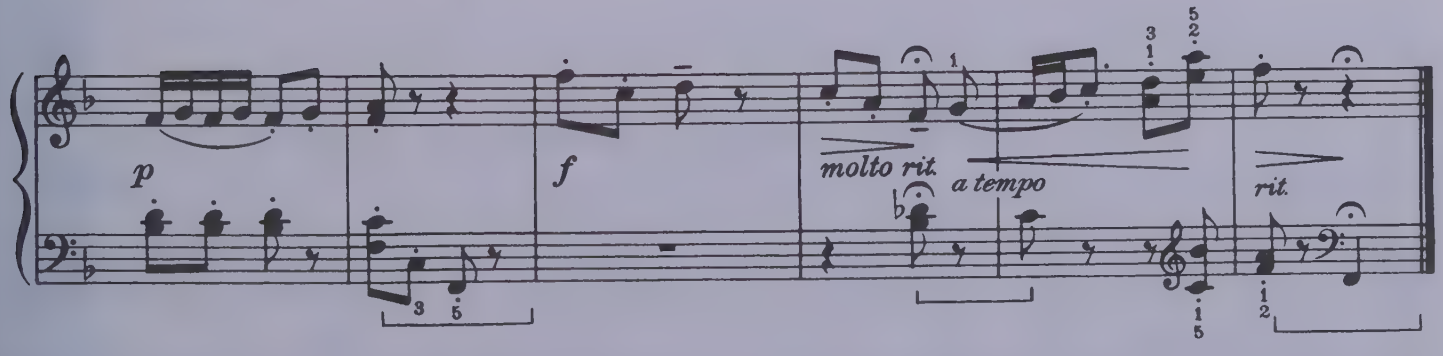


II



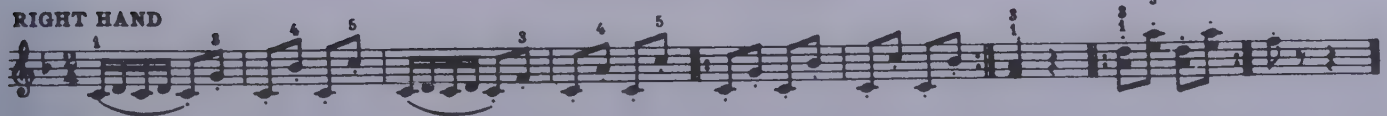
III



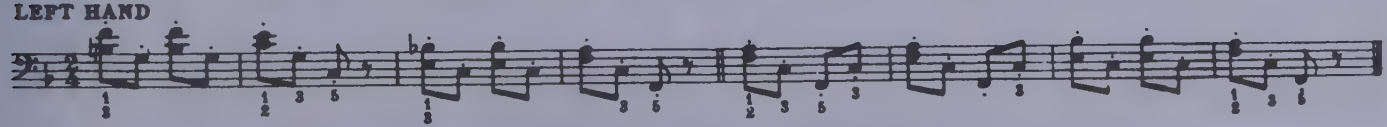


STACCATO STUDIES

RIGHT HAND

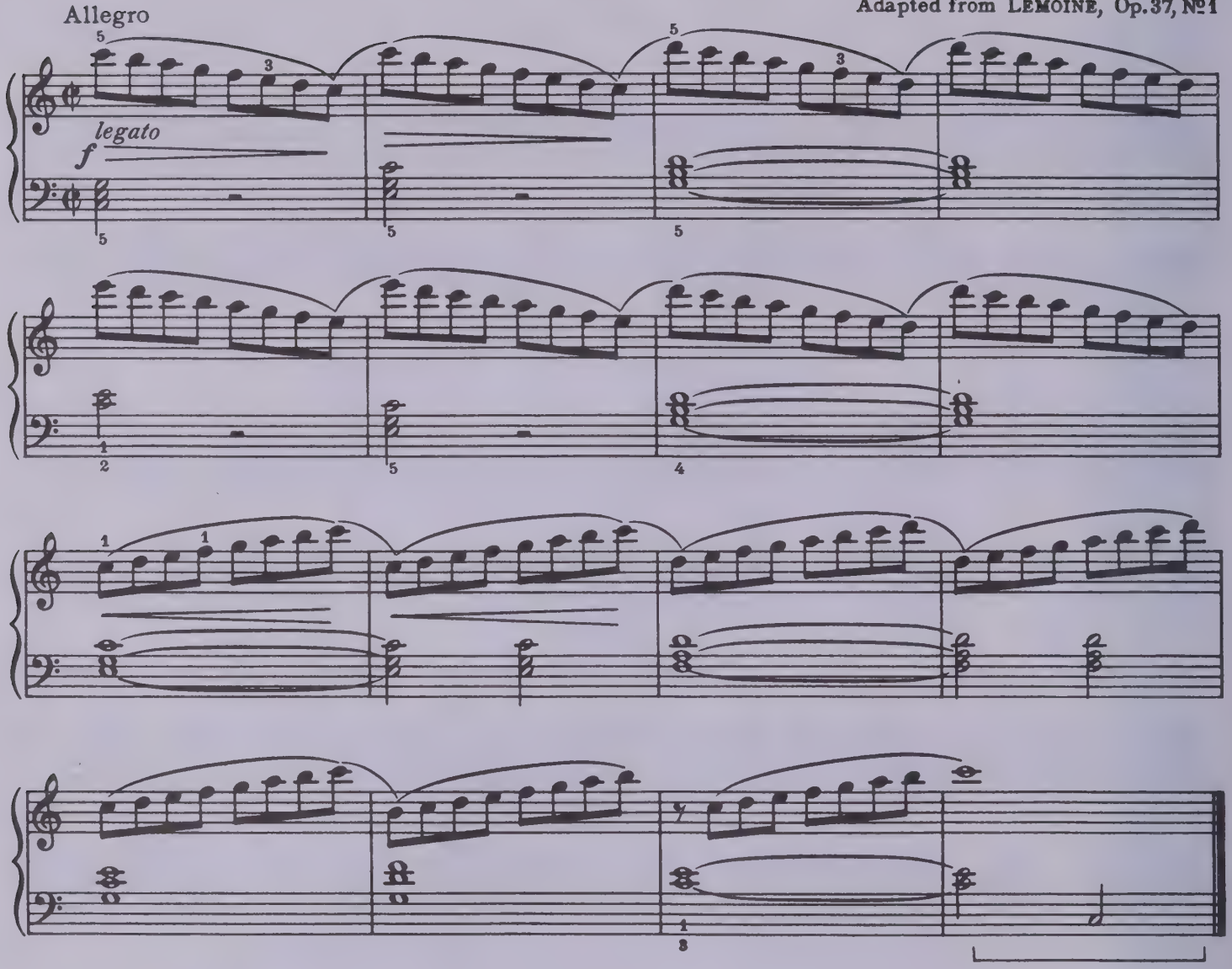


LEFT HAND



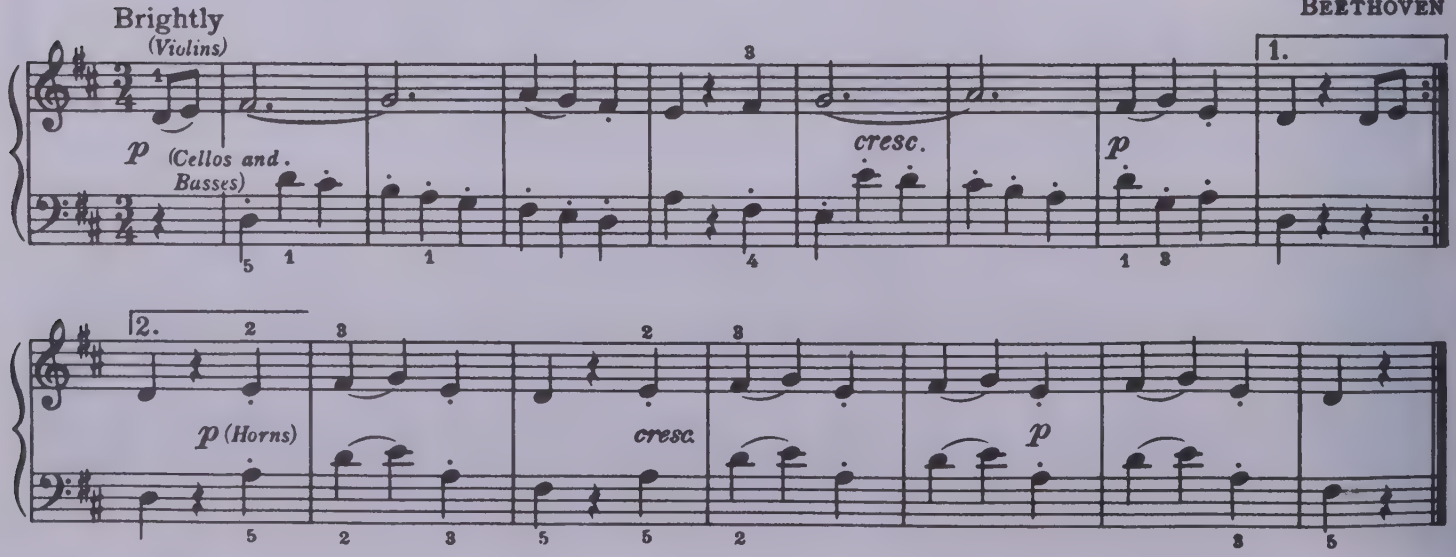
No. 73. ETUDE

Adapted from LEMOINE, Op. 37, No. 1



No. 74. THEME FROM SCHERZO OF SECOND SYMPHONY

BEETHOVEN



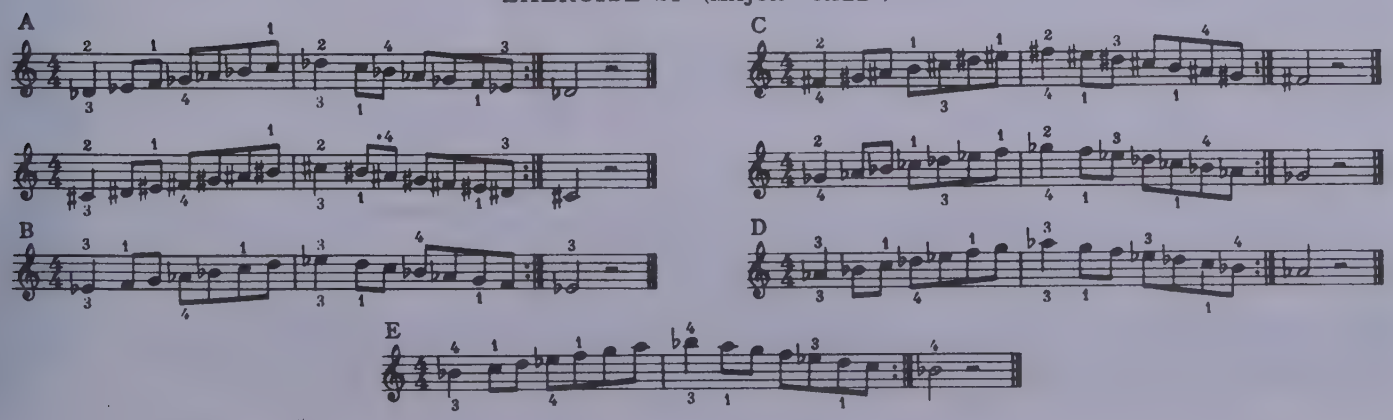
№75. ETUDE

Allegro

Adapted from LEMOINE, Op. 37, №2

f *legato*

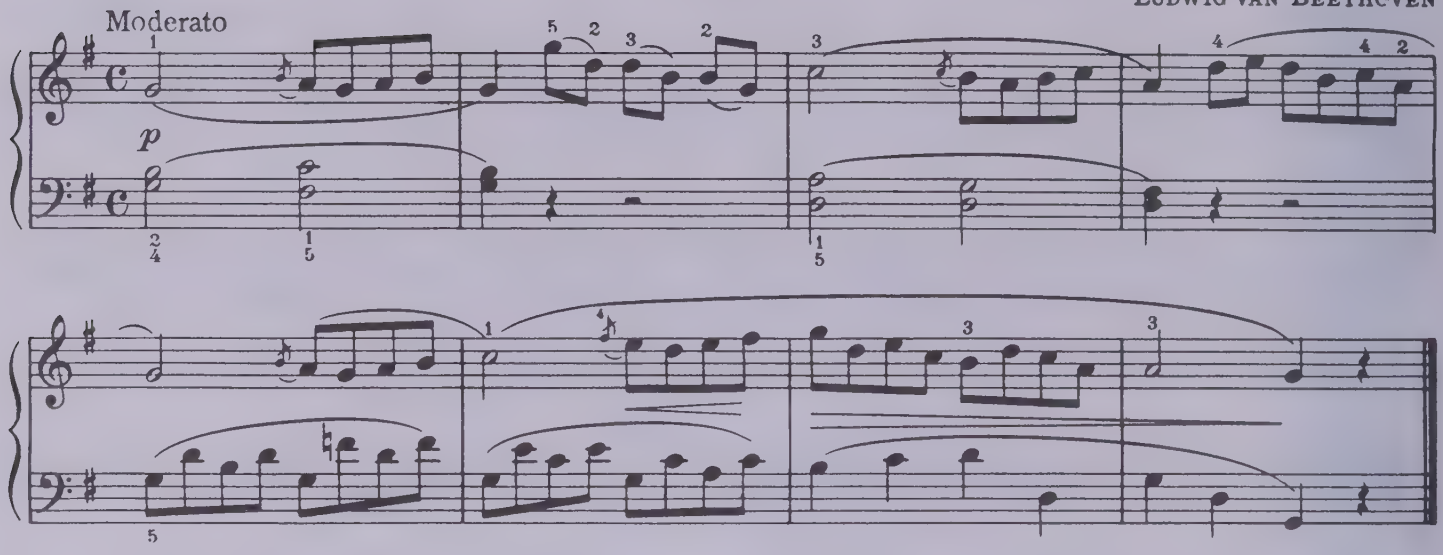
EXERCISE 21 (MAJOR SCALES)



№ 76a. THEME FROM BEETHOVEN

№ 1

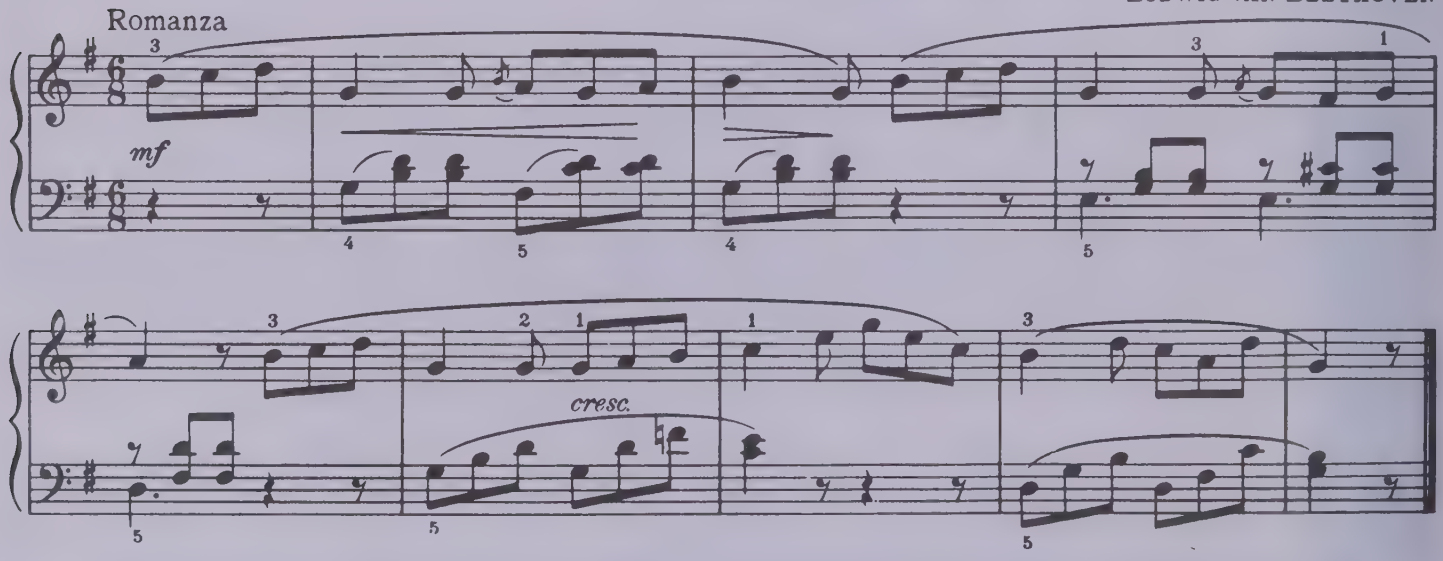
LUDWIG VAN BEETHOVEN



№ 76b. THEME FROM BEETHOVEN

№ 2

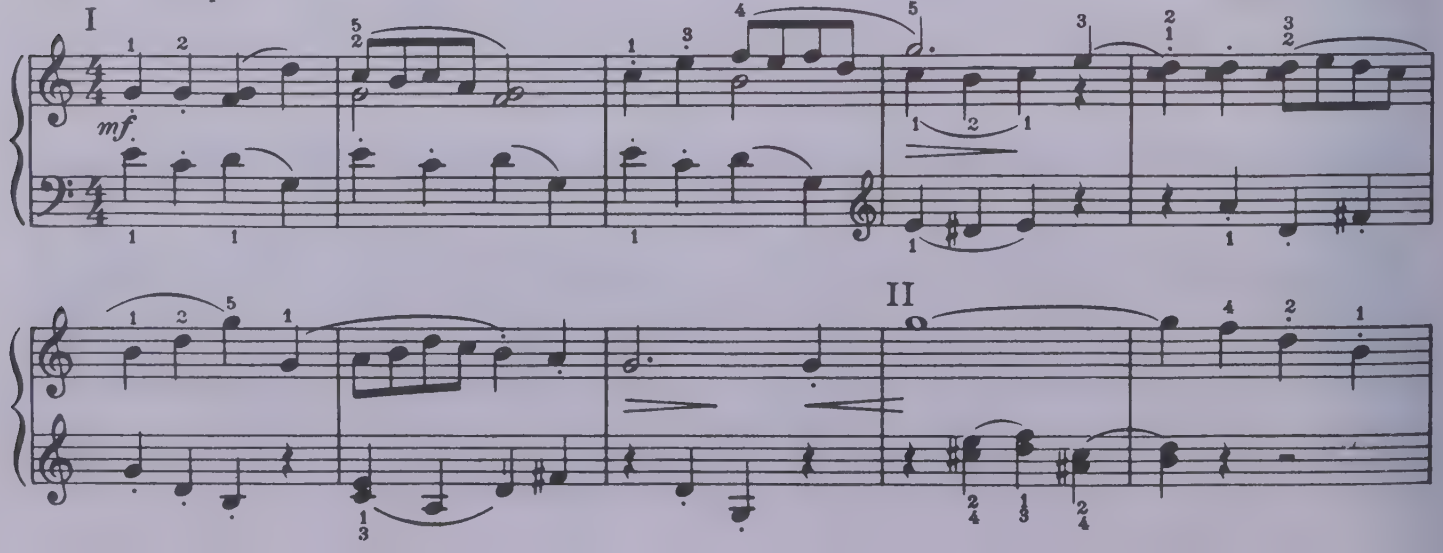
LUDWIG VAN BEETHOVEN



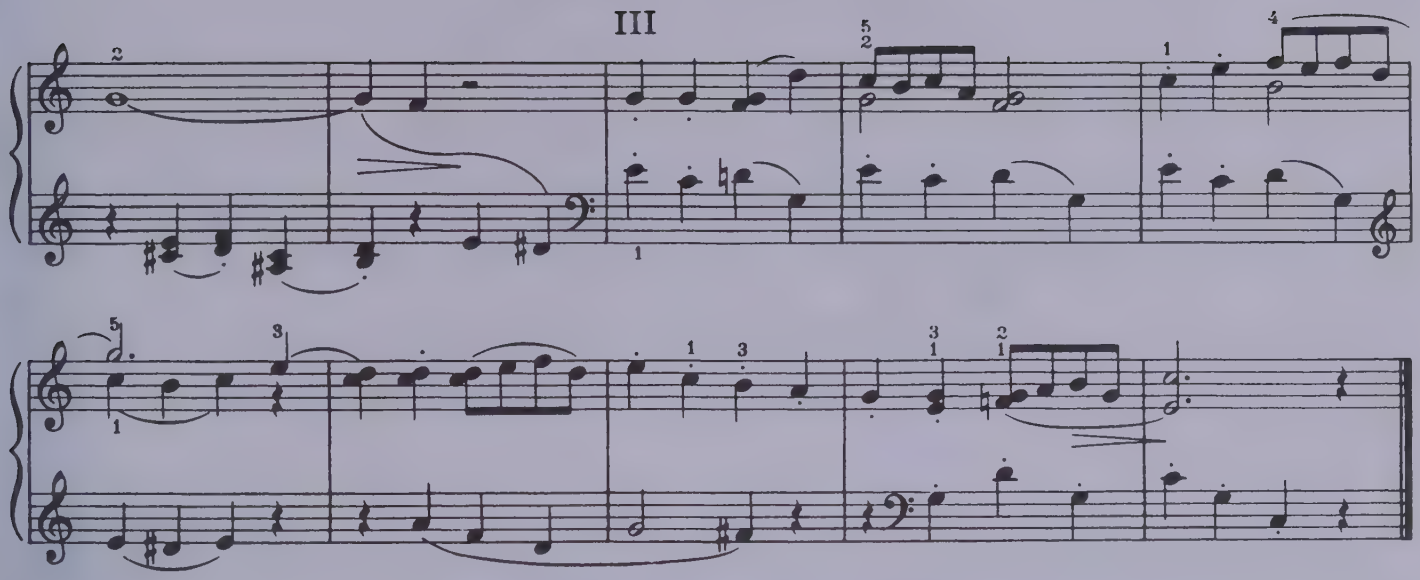
№ 77. MARCH

Form Three-part Form

BUENTA CARTER



III

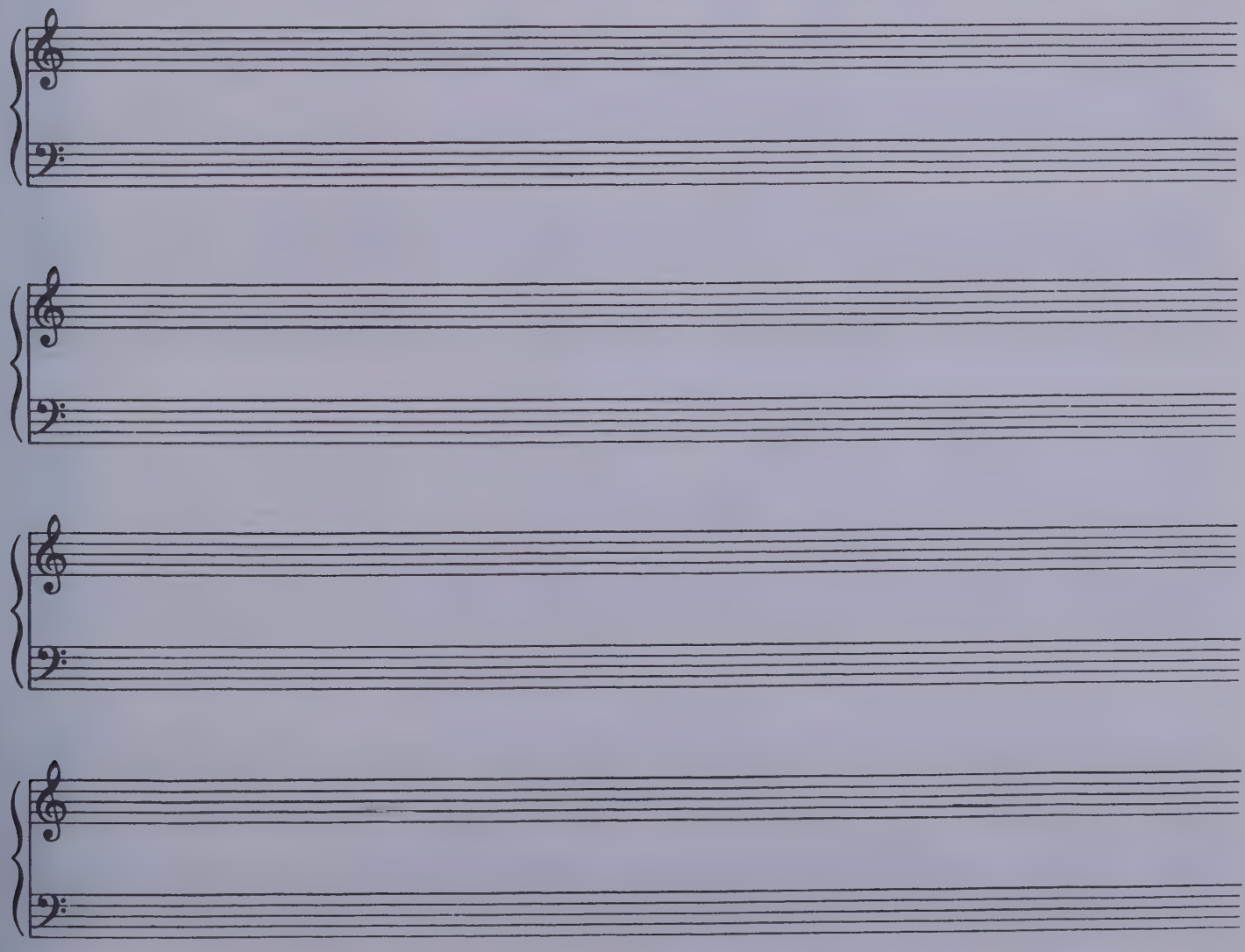


N°78. .....

(Creative Study)

Form: .....

An original composition



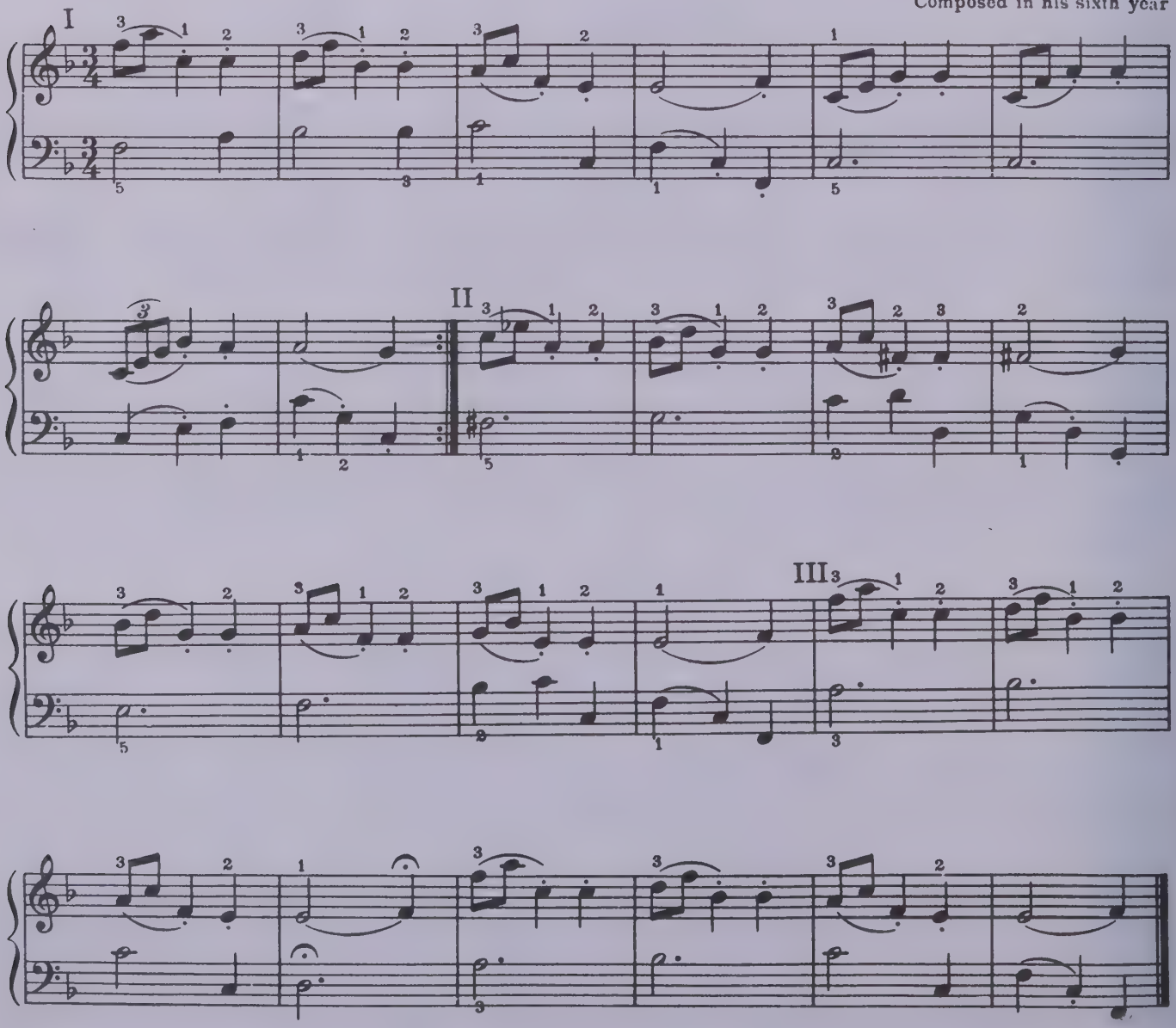
Even as a very little boy Mozart played the piano beautifully. His father was proud of him and took him on many trips to play for distinguished people. Mozart looked very handsome in his concert suit, with its gold braid and lace and with a little sword by his side. But when he played the people forgot his appearance in wonder and delight in his charming music.

Mozart composed many pieces of music. Some were written when he was very young. One of his compositions is on this page. It was written when Mozart was only six years old. He must have enjoyed composing so much beautiful music.

No. 79. LITTLE MINUET

Form: Three-part Form

MOZART
Composed in his sixth year



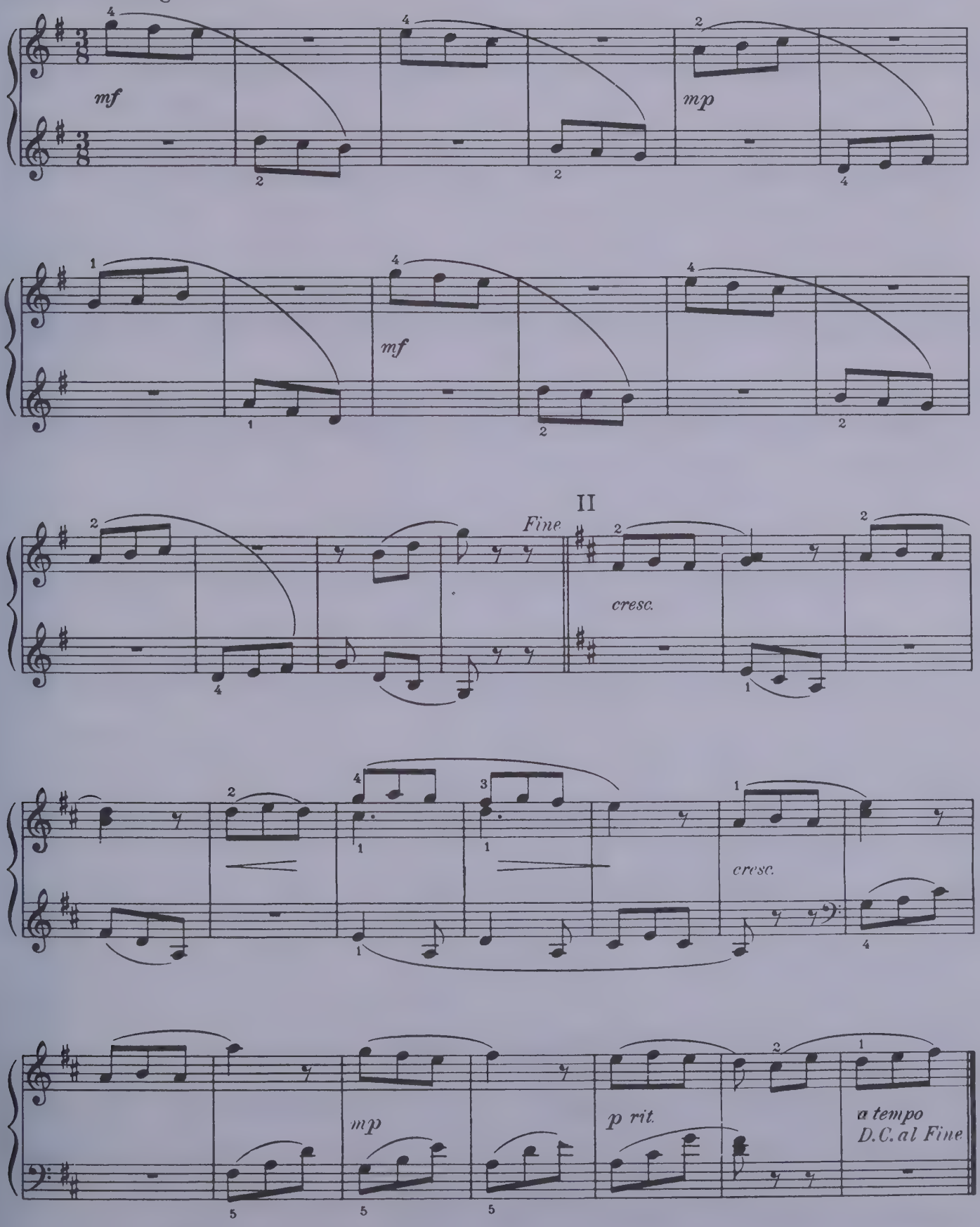
№80. BY THE BROOK

Form: Three-part Form

I & III

In flowing movement

BEATRICE MACGOWAN SCOTT

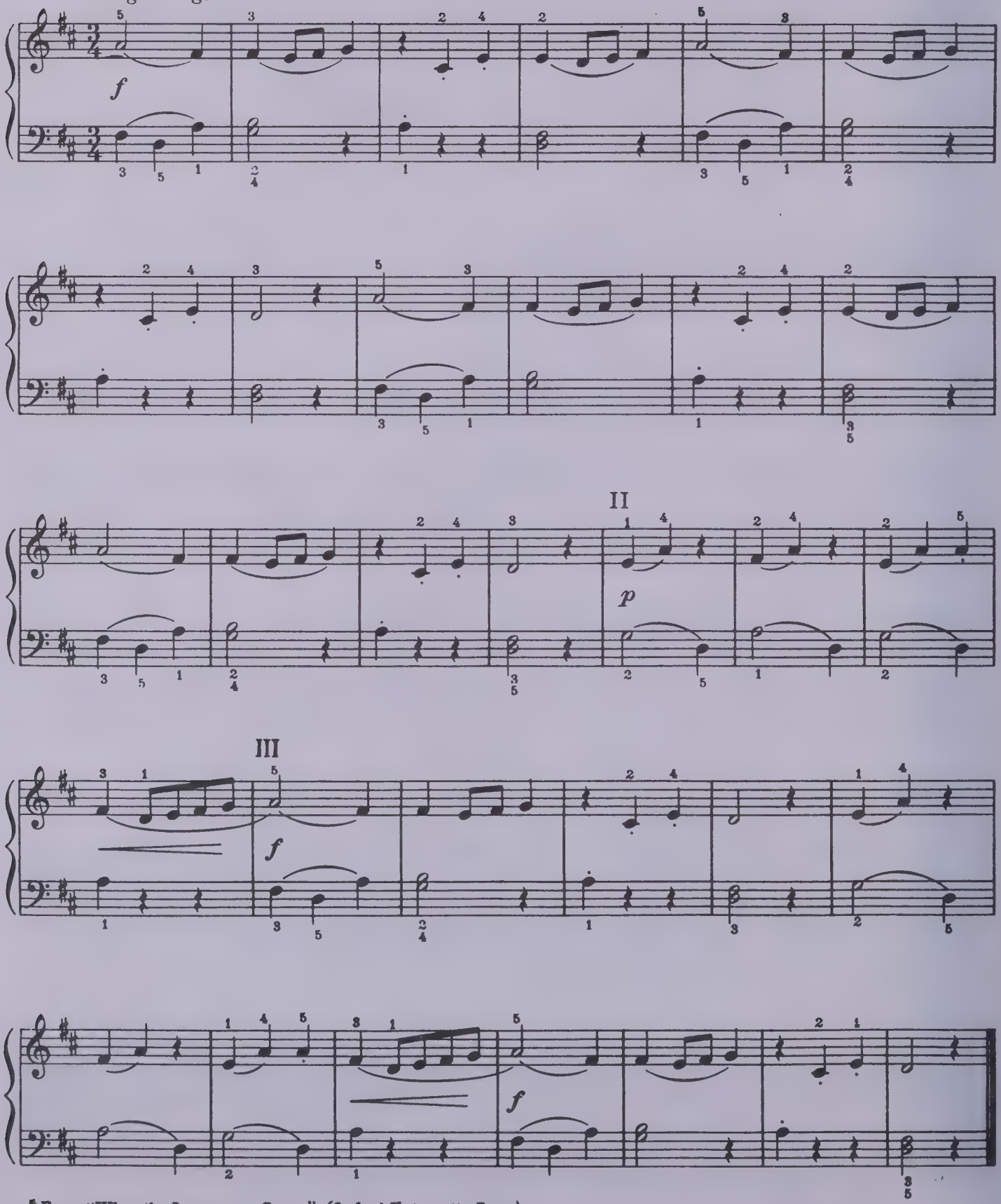


№81. THE HURDY GURDY TUNE

Form: Three-part Form

THOMAS F. DUNHILL*

I Allegretto giocoso



* From "When the Leaves are Green" *(Oxford University Press)*

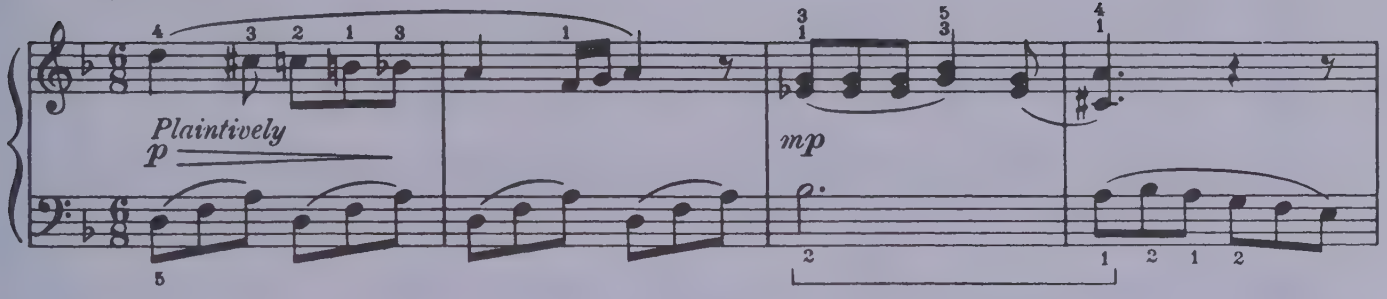
№82. THE OLD OWL

Form: Three-part Form with Coda

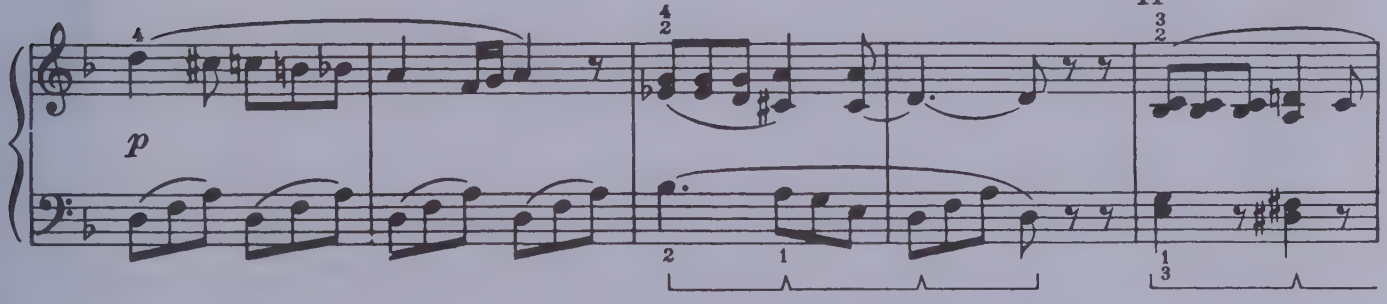
I

Moderato

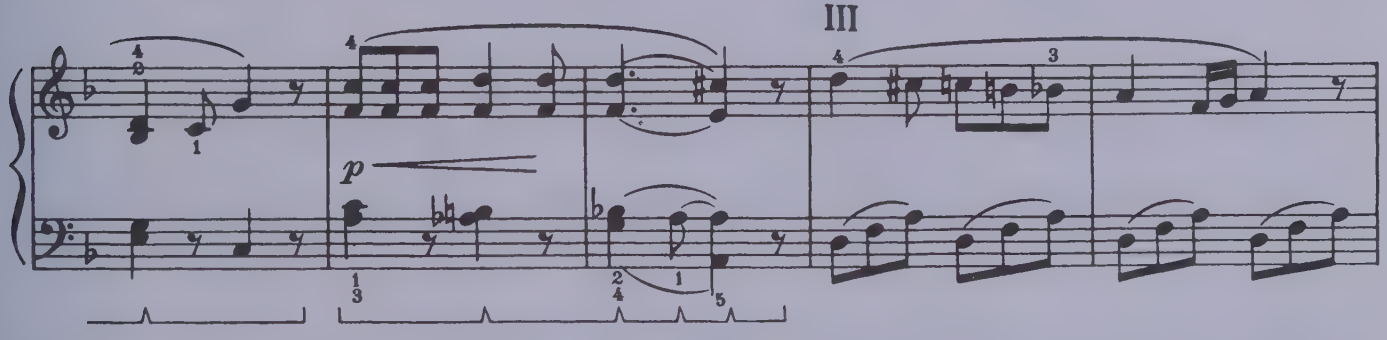
CEDRIC W. LEMONT



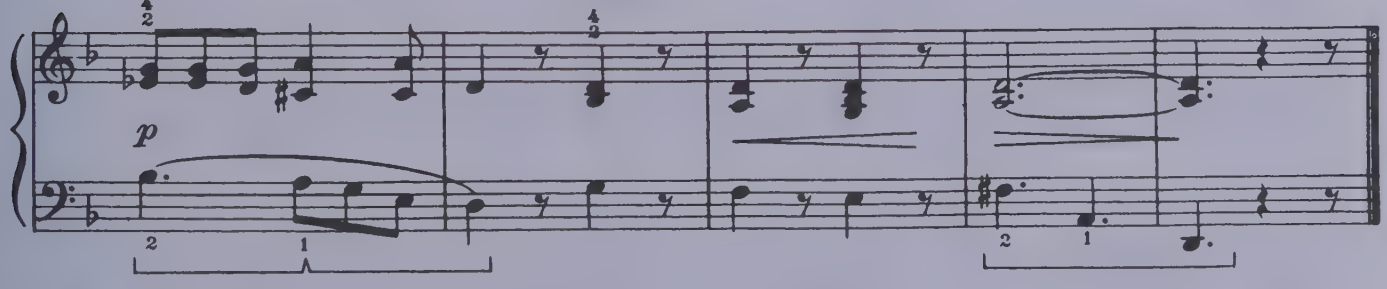
II



III

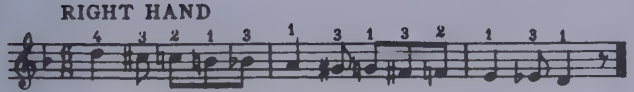


CODA

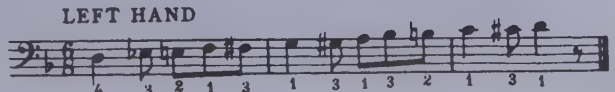


CHROMATIC SCALE STUDIES

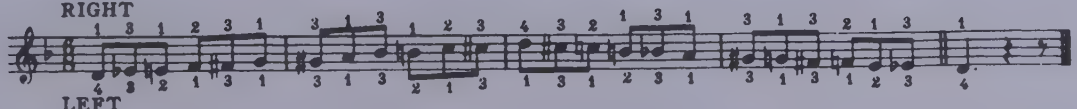
RIGHT HAND



LEFT HAND



RIGHT

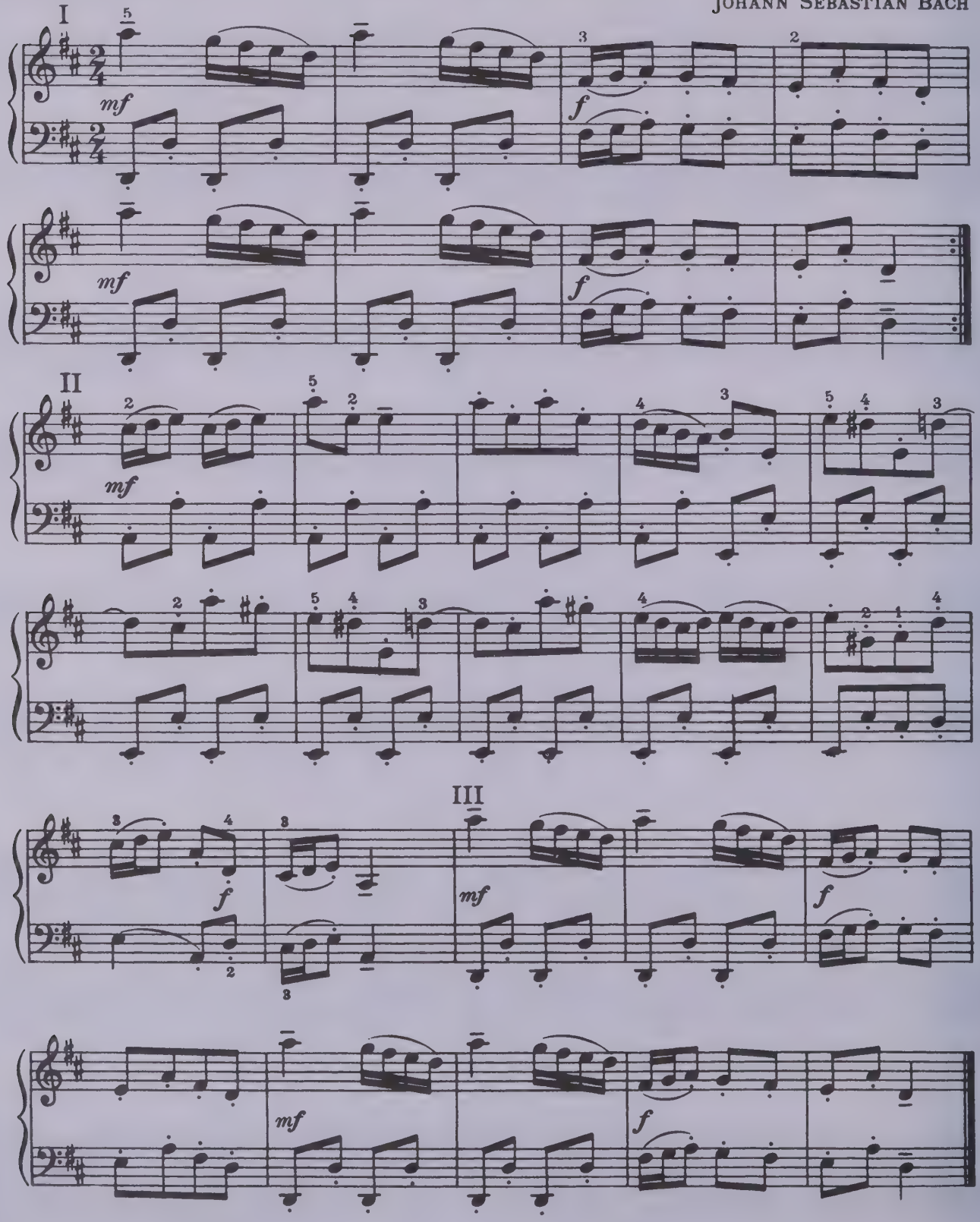


LEFT

№83. MUSETTE

Form: Three-part Form

JOHANN SEBASTIAN BACH

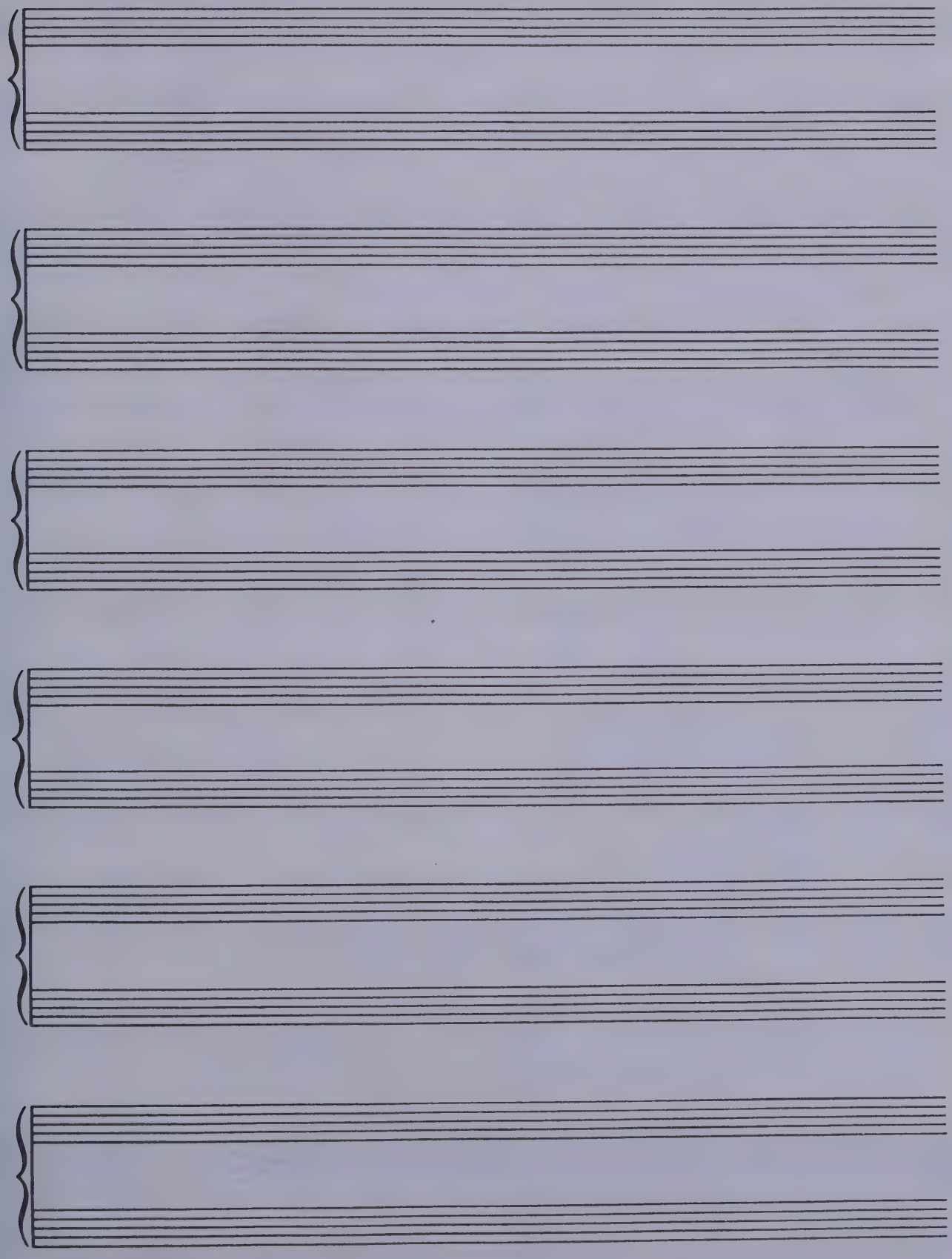


No 84. ----------

(Creative Study)

Form: ----------

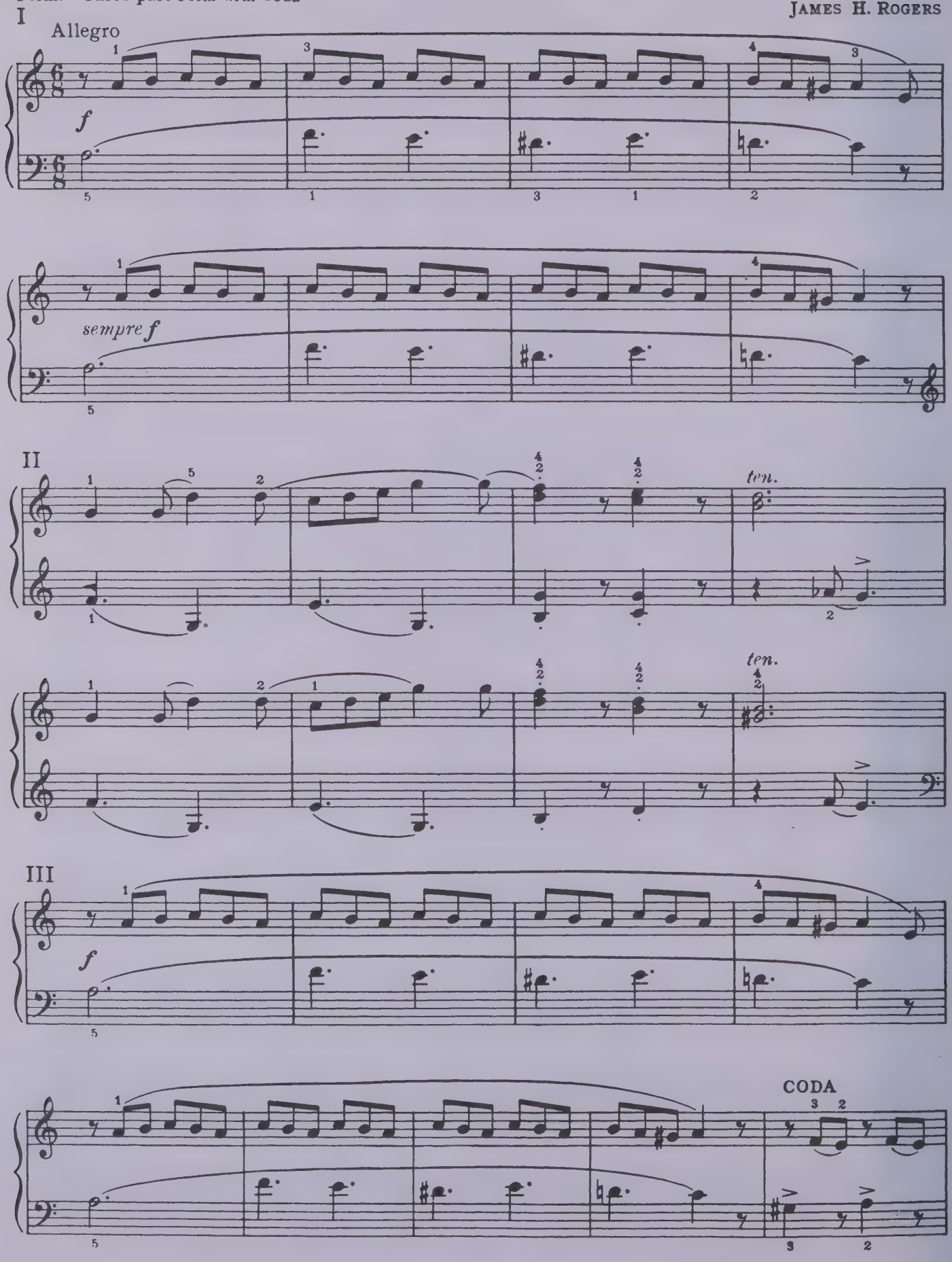
An original composition

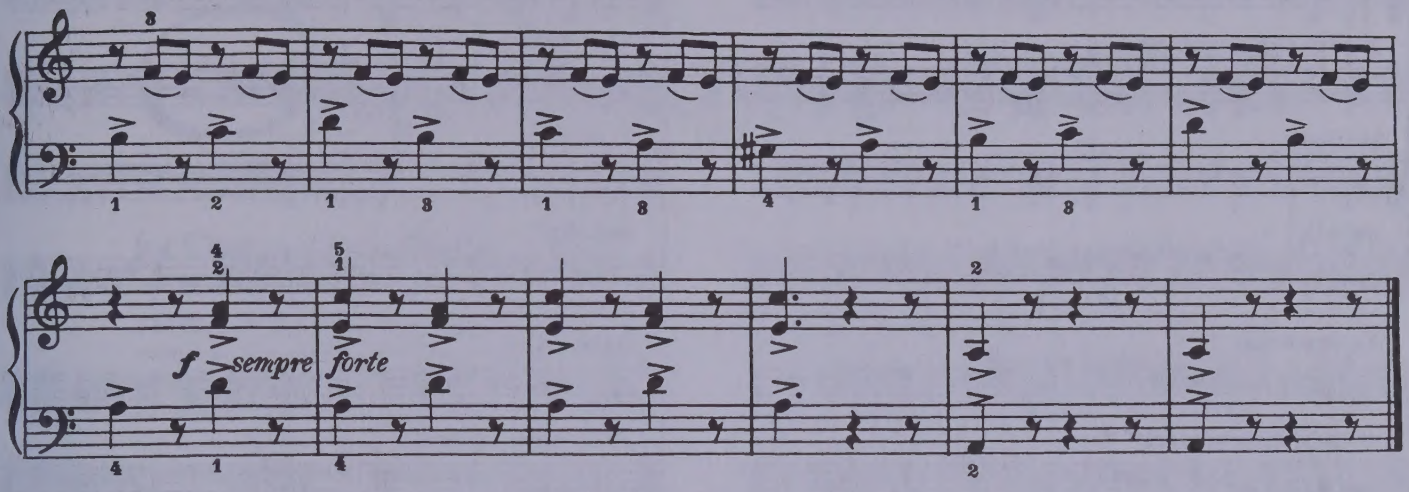


№85. ITALIAN DANCE

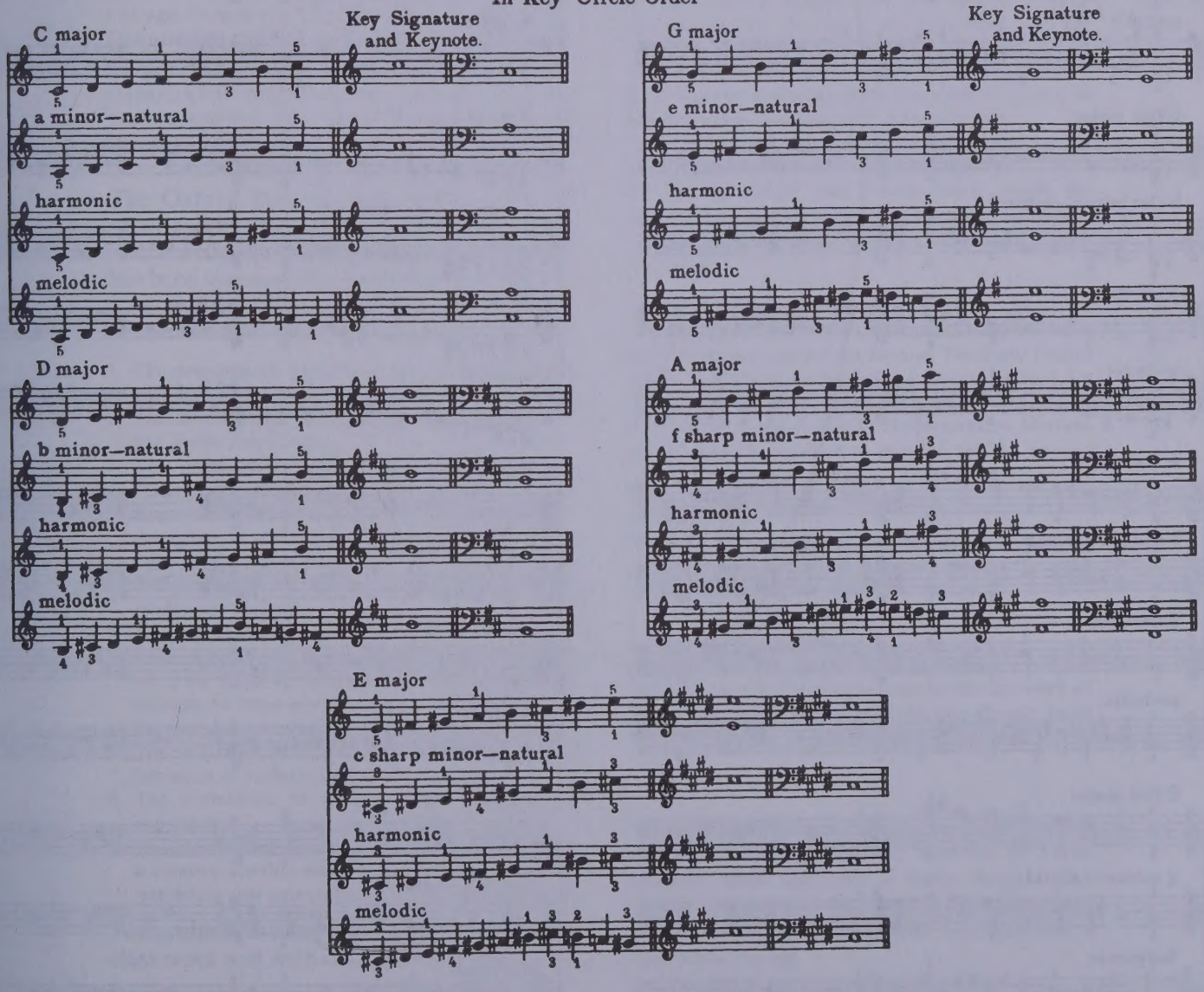
Form: Three-part Form with Coda

JAMES H. ROGERS

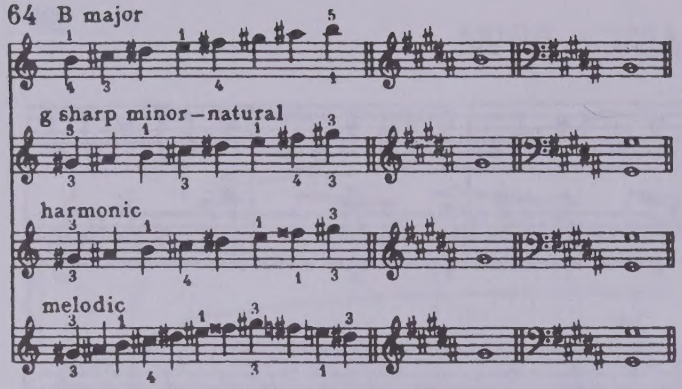




EXERCISE 19. MAJOR AND RELATIVE MINOR SCALES
In Key Circle Order



B major

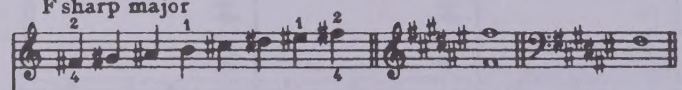


g sharp minor—natural

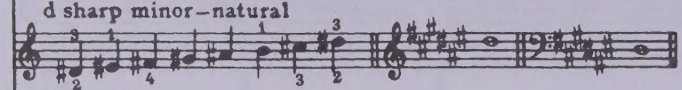
harmonic

melodic

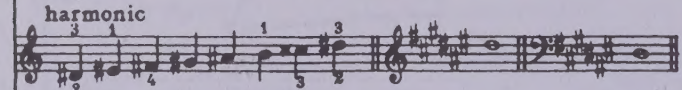
F sharp major



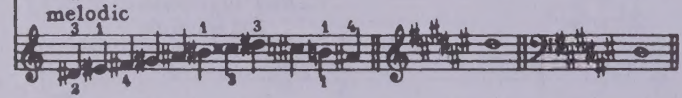
d sharp minor—natural



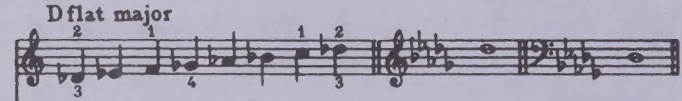
harmonic



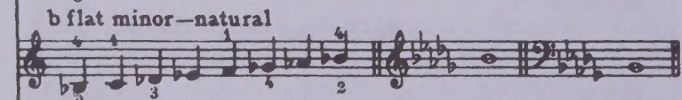
melodic



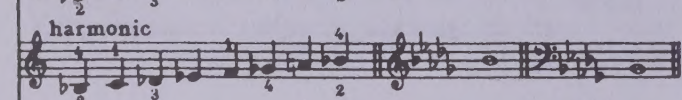
D flat major



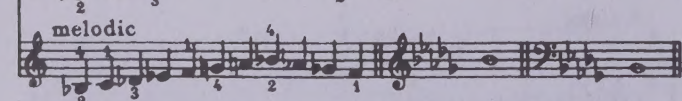
b flat minor—natural



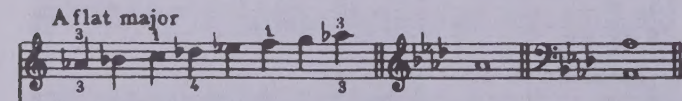
harmonic



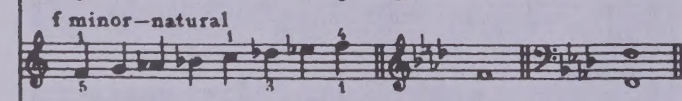
melodic



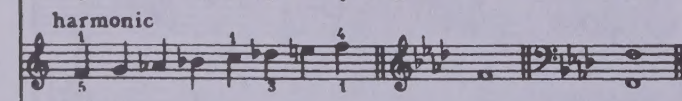
A flat major



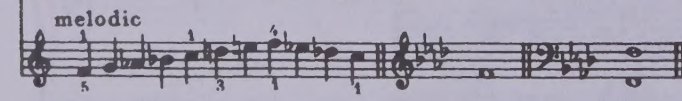
f minor—natural



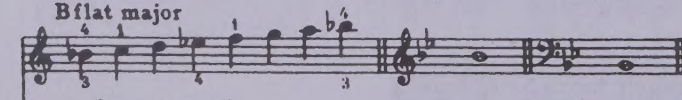
harmonic



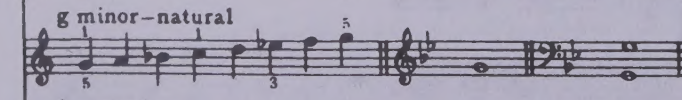
melodic



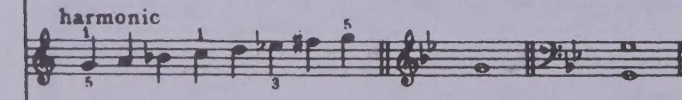
B flat major



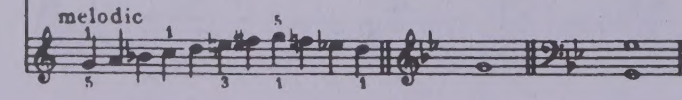
g minor—natural



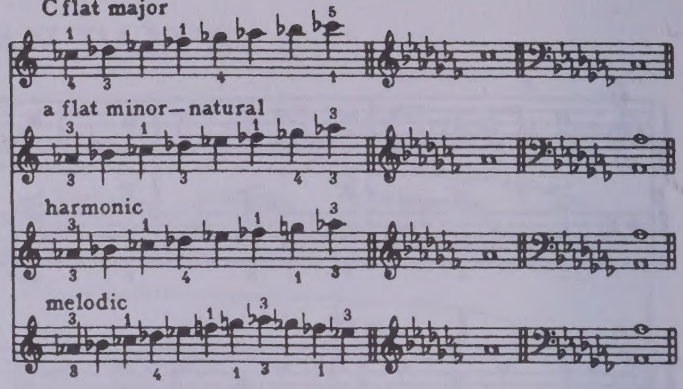
harmonic



melodic



C flat major

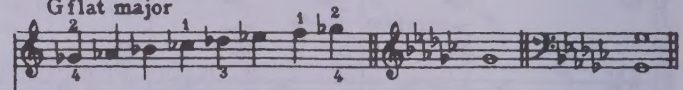


a flat minor—natural

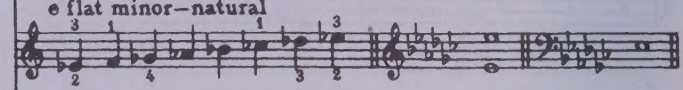
harmonic

melodic

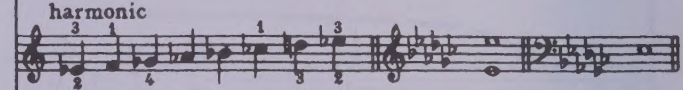
G flat major



e flat minor—natural



harmonic



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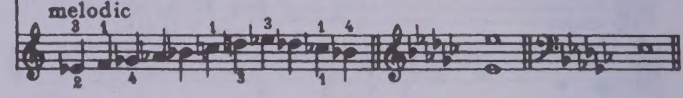
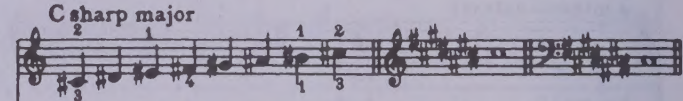
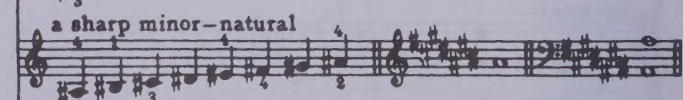


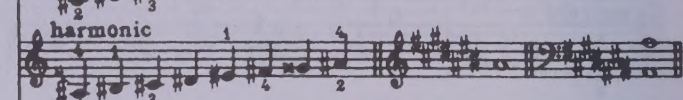
C sharp major



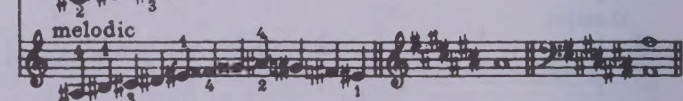
a sharp minor—natural



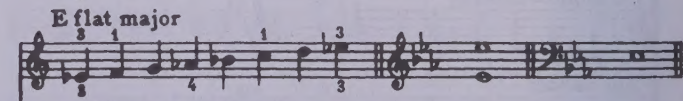
harmonic



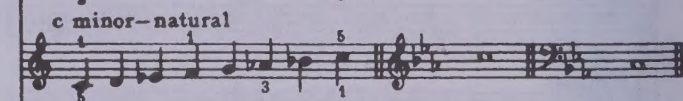
melodic



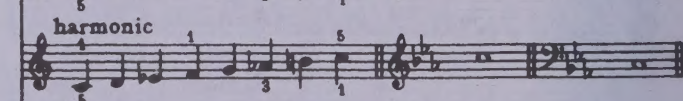
E flat major



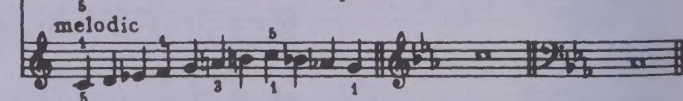
c minor—natural



harmonic

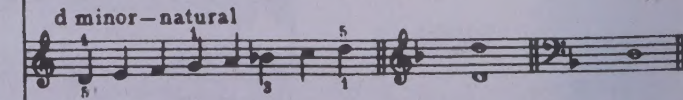


melodic



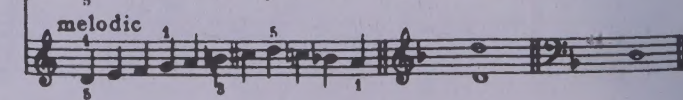
F major

d minor—natural



harmonic

melodic



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for Class and Individual Instruction by

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3. The provision for differentiation where that is desirable to meet varying individual needs.
4. The careful and thorough development of the fundamentals of good piano playing: interpretation, touch, and technique.
5. The development of sound musicianship, including ready sight reading.
6. The organization for making consecutive progress from year to year — the Course is conceived to carry the pupil forward by carefully related steps through the range of elementary piano playing up to the more advanced stages of performance.
7. The acquiring of a wide acquaintance with the literature of piano music.
8. The stimulation of musical imagination to self-expression.
9. The planning of piano practice so that it becomes a creative activity, thereby making home study so interesting that parental supervision is unnecessary.

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